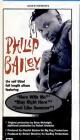
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Luaka Bop Crosses **Rorders** With New Zap Mama Alhum PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 2, 1994



Emerging Jazz Artists Learn Art Of The Deal

■ BY JEFF LEVENSON

NEW YORK-A rash of new signings involving some of the most promising young artists in jazz is changing the way major labels ap-



proach such deals. Several artists have become the subject of bidding wars, which has raised the ante on (Continued on page 72)

Far From Spotlight, Glasgow Flourishes Diverse Acts Emerge From Scottish City The indie-dance vision of One Dove. the pure-bred pop of Superstar, the sweet folk-rock of Carol Laula, the

BY THOM DUFFY

GLASGOW-During the past decade, bands as varied as Simple Minds.

Deacon Blue, the Jesus & Mary Chain, and Teenage Fanclub pro-claimed the musical vitality of Scotland's largest city, as their songs set sail from the banks of the River Clyde for ports of call around the world

the U.S. of its debut album, "Morning Dove White," on ffrr/London Rec-An equally diverse group of musicians is gaining notice well beyond Glasgow's grand Victorian streets.

hard rock attack of Baby Chaos, the

pulse of Slam-these are just a

few of the acts to bring a new sense

of promise to a music community far

removed from the hype and limelight

One Dove has sold 24,000 copies in

ords. Superstar recently completed

its self-titled debut album for a June





part of a Glasgow-based independent record company that has significantly expanded its roster in the past year with the soul-pop veterans Love & Money, the countrified Humpff Familv, blues rockers King Hash, and the trad-oriented Pearlfishers, all Scottish acts

Baby Chaos released its debut sin-ie, "Sperm," on EastWest Records U.K. last fall; a follow-up single "Buzz," has just been released. And Slam, the DJ team of Stuart McMillian and Orde Meikle, has sold 10,000 (Continued on page 71) **New Chief Takes**

Retailers Aim To Prevent Price War ■ BY ED CHRISTMAN

SAN FRANCISCO-Fear of an impending nationwide CD price war was the main topic of concern voiced by attendees at this year's National Assn. of Recording Merchandisers convention, held March 19-22 at the Marriott here. Merchants and label and distribu-

tion executives predicted that escalation of what is currently a regional CD price war will have a devastating (Continued on page 80)

IN RAP NEWS

Tastemakers With Nas

Junos Celebrate Canada's **Embrace Of Cultural Roots**

BY LARRY LOBLANC TORONTO-The dominance of Canada's 23rd June Awards by

The Rankin Family-siblings Heather, Cookie, Jimmy, John Morris, and Raylene Rankin of Mabou

of London.



Helm Of VSDA ■ BY EILEEN FITZPATRICK LOS ANGELES-The Video Soft-

ware Dealers Assn, has a new executive at the helm whose mandate is to steer the trade organization into



(Continued on page 73)

Columbia Goes After Rap

EMI-Canada's Rankin Family reflected the satisfaction Canada's music scene has found in reinter-

preting its own diverse ethnic and

Cape Breton Island-won honors for group of the year, country group or duo of the year, and the (Continued on page 43)

GLØBAL MUSIC PULSE Reggae Albums Make Headway In Japan PAGE 45





London's pioneering jazz/soul group Working Week

unveiled Juliet Roberts in 1984 as their "secret weapon A full dancerard of chart-topping projects for other lucky people followed, but her meeting with producer Danny D. (D. Mob/Cathy Donais) sparked a beautiful relationship*.

as the Motion Pic-

ture Assn. of

America and the

National Assn. of

Theater Owners





*(And a debut solo album) Featuring the first single: "I Want You

Philbelim

THE ALBUM

CONGRATULATIONS WARNER MUSIC EUROPEL OVER 3 MILLION COPIES SOLD.

GOLD: Sweden, Holland, Denmark, Belgium, Portugal
PLATINUM: Austria, France, Italy, Norway, Switzerland
DOUBLE PLATINUM: Germany, Spain

THE TOUR

PHASE ONE: EUROPE-APRIL-MAY

April 1, 2 - UTRECHT • 4 - STOCKHOLM • 6, 7 - OSLO • 9,10 - UTRECHT

12,13 - GENT • 15,16,18,19 - DORTMUND • 21 - METZ • 22, 23 - ZURICH

25 - MILAN • 26 - LAUSANNE • 28 - LYON • 29 - PARIS

May 1 - TOULON • 2 - TOULOUSE • 4 - BARCELONA • 5 - MADRID • 7 - LISBON

PHASE TWO: MEXICO, CANADA, USA-MAY-AUGUST
PHASE THREE: EUROPE, UK-SEPTEMBER- DECEMBER

THE NEW SINGLE AND VIDEO
"We wait and we wonder"

from the album BOTH SIDES.

Written, produced and
performed by Phil Collins.



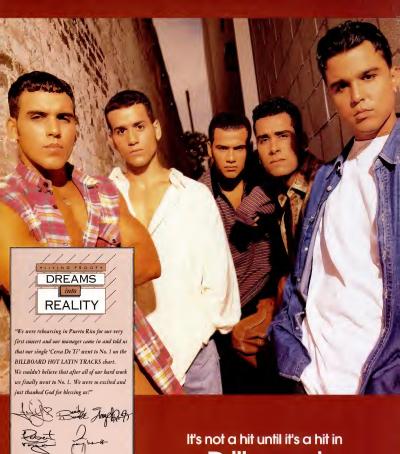
Available on album, cassette, compact disc.

Management: Tony Smith/Hit & Run Music Ltd.

Both Sides

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This One



Freeldy Corea David Daville Robert Vargus Angel Razurez Louie Morreso

Barrio Bayzz, 1994

It's not a hit until it's a hit in Billeard.

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Blockbuster's NewLeaf Turning Over Slowly Digital Delivery Is Still 12-18 Months Away

SAN FRANCISCO-The Blockbuster/ IBM technology that will enable customers to digitally manufacture their own CDs and cassettes in music stores is still 12-18 months away from implementation.

Addressing the lone seminar at this year's National Assn. of Recording Merchandisers conference here. Antonio Romero, CEO of the joint venture called NewLeaf Entertainment, told retailers that NewLeaf will test downloading video games in the first half of this year and begin production in the second half. By summer, he added, customers at some Blockhuster Music Plus stores should be able to browse electronically through mu-sic catalogs and preview selections.

Romero also said that NewLeaf, of which Blockbuster owns 60% and IBM 40%, would become a separate, publicly owned company in the next 12-18 months. The biggest impediment to these plans, as far as music retail is concerned, is label rt. No major record company has said it will license its recordings for use on the NewLeaf system. One major, MCA Music Entertainment has said it is work-

ing on its own digital manufacturing technology for the sale of music. Romer conceded that the labels have "not vet" signed on, but asserted that negotiations with all the recording companies are pro-In answer to a question, Romero said

labels might have to pay a "parking fee" to have their music digitally stored in the NewLeaf computers, but he could not estimate what that expense might be. There would be a parking fee over time if your product is not moving and is just occupying space," he added. He invited retailers and labels to visit

the prototype store in Deerfield Beach, Fla., where the system can be demonstrated. Romero described the technology as both a "just-in-time" manufacturing system for music and other entertainment software and an "inventory replenishment system" for retail, allowing merchants to provide all the titles in label catalogs without tying up floor space with physical inventory.

Big retail chains are skeptical about

the benefits of the technology. Larry Gaines, president of Musicland's Media Play division, said his stores carry deep catalog and thus would not need New-Leaf. "I think it could help smaller stores

But smaller retailers also have con cerns. Bill Glueck, owner of Compact Disc Land in Palo Alto, Calif., spoke for many independents when he said at the seminar that his store which has deen catalog, competes with a Blockbuster outlet and that he fears the NewLeaf technology could put him out of business The Blockbuster/IBM aystem will allow customers in kinsks or stand-slone

posts, using something like an ATM card, to browse electronically through music catalogs, preview selections, and then or-der a full-length CD or cassette with comength CD or cassette with com plete graphics and packaging within 7-10 minutes. The downloading would be achieved through telephone lines from a central computer, or server

Billboard's NARM coverage continues on page 6.

Paramount Will Distribute **CD-ROM Software By Xiphias**

■ BY SETH GOLDSTEIN

NEW YORK-Looking to broaden its product and customer base, Param Home Video will distribute CD-ROM software developed by Xiphias, an es tablished Los Angeles-based publisher of multimedia programming. The titles may arrive at prices closer to sellthrough cassettes than the \$35-and-up norm for CD-ROM.

Paramount's initial release of the six to eight titles due this year will be a Xiphias adaptation of a program based on Saban Entertainment's "Mighty Morphin Power Rangers," a triple threat in toys, television, and home video (see story, page 54). Other releases will be drawn from Xiphias' catalog and include "Soft Kill, billed as a "technothriller," and CD-ROMs based on the "Silver Palate" cookbooks and fitness star Kathy Smith's fat-burn-

The agreement marks the first time any software publisher has aligned itself with a studio's home video arm. Such deals are likely to become more prevalent as Hollywood revs up to meet the growing demand from owners of multimedia players for entertainment programming. Paramount Home Video s already set to deliver titles developed by the studio's interactive venture, which began operations last year.

The studio's wholesaler network will be largely reponsible for getting Xiphins releases to video stores considered a key retail channel. Paramount Home Video wanta its distributors "to

they want" the line, says president Eric Doctorow. "They must offer a level of service, but we want to make sure that what we ask them to do is reasonable, that it makes sound business sense Doctorow suggests that wholesalers will have to add multimedia experts to

Xiphias hopes to benefit from Paranount's wide access to retail outlets. President Peter Black wasn't happy with sales of his nine CD-ROM releases through Compton's NewMedia, which had the line until its contract expired. Essentially, we were delivering product to computer geeks," says Black, who expects Paramount to take his titles "into the territory of normal human beings . . . where my wife goes to shop." Black claims those consumers new to multimedia can't be reached through normal computer channels Compton's executive VP/GM Nor-

man Bastin demurs, "Nobody sells in more stores than we do," he says, citing Wal-Mart, Blockbuster, and record chains. Bastin claims Xiphias was well represented in each of its 13 channels of distribution, and that the move to Paramount "comes down to money He says the studio has promised Xiphias development funds which Compton's stops providing once a label is es-tablished. However, according to Black, Para-

mount offered the standard advance against royalties, the same one (Continued on page 73)

THIS WEEK IN BILLBOARD

MCA ADDING EURO SUBSIDIARIES In the major labels' race to blanket Europe with subsidiary com-

panies, MCA Music Entertainment is the slow-starting tortoise that is quickly catching its competitors. Not content with the six companies opening this month, MCA has announced that it will open four more by year's end. Dominic Pride reports.

FITNESS PROS SHOW STRENGTH AT VIDEO Pushing aside the celebrities who have long dominated the ex-

ercise video market, professional trainers such as Tamilee Webb, Gin Miller, and Kathy Stevens are becoming video stars in their own right with releases from A*Vision and PolyGram. Eileen Fitzpatrick has the details.

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Artists & Music Between The Bulle The Billhoard Bulletin Box Office Boxscore Child's Play Clip List

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Hot 100 Singles Spotlight In The Spirit

Jazz/Blue Not Latin Notas Lifelines Medialine 13 Music Video Newsmakers RAB 39 The Rap Column Retall Rossi's Rhythm Section Shelf Talk Single Reviews Studio Action They're Playing My So Top Pop Catalog

Video Monitor CI ASSIFIED

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NARM '94

Cassette Sales Down. But What's Up?

This story was prepared by Craig Rosen, Susan Nunziata, and J.R.

SAN FRANCISCO-The analog cassette is down but not out, and its pro-posed successors. MiniDisc and DCC. have yet to begin filling the potential void in the marketplace.

That was the majority view at the 36th annual National Assn. of Recording Merchandisers convention. as many retailers and some major distributors vowed to support the analog cassette until a replacement is

The fact that electronic article surveillance-which has been criticized because it could affect cassette quality-continues to be a major concern to the industry (see story, this page) also strongly suggests that the cassette is not going to disappear anytime soon.

Even Jim Caparro, president of PolyGram Group Distribution, whose

Sony's Schulhof Sees Flectronic **Future For Retail**

SAN FRANCISCO-Posing the rhetorical question "Is retail dead?," Michael Schulhof, president/CEO, Sony Corp. of America, challenged retailers to use the capabilities of electronic music delivery to enhance the shopping ex-

perience for their customers. In his keynote speech at the NARM conven



tion, Schulhof used a statistical example to attempt to wake up retailers to the digital future. The executive told retailers it

takes a cuser about one hour to drive to a music store, purchase a CD, bring it bome, and put it into his or her player. The transmission of that same recording to the home via fiber optics—so-called "music on demand"—will take less than five

But Schulhof tried to convince retailers that electronic delivery might expand the market for mu might expand the market for mu-sic at retail, citing examples of services now being used. The big-gest music retailer, Musicland, has aligned with the computer online network Prodigy to offer thousands of titles in an electronic catalog, said Schulof, Users can purchase a recording via modem and Musicland will fill the order. An independent label, Justice Records, has signed on with another puter network, CompuServe, to provide music from its catalog (Continued on page 81) parent company Philips introduced DCC, showed strong support for the In opening remarks at the PGD

product presentation, Caparro noted that cassette sales continue to detnat cassette sales continue to de-cline, but said, "I urge you all not to hasten the death of the cassette. I urge you to keep it viable. In the fu-ture, if [total] unit sales decline, we all lose." all lose

Similar support for the analog cas-sette was declared by BMG Distribution president Pete Jones, who opened the BMG product presentation and vowed that the company is committed to the cassette until consumers make it clear that there is a 9330000000

While Sony Music Distribution president Paul Smith spoke optimisti cally about the "transition to the alldisc world" in the Sony product pre-sentation, Bob Sherwood, VP of sound technology marketing for Sony Software, said the company isn't trying to kill off the analog cas sette in order for MD to thrive. don't see the industry assassinating the cassette like it did with the LP and eight-track," he said.

Despite Sherwood's claim, Sony's latest literature states, "the ultimate cassette is a MiniDisc

DCC, on the other hand, was nowhere to be found in PolyGram's product presentation-which led some to seemme that the distributor

is backing off the new configuration. Caparro later downplayed the omis-sion of DCC. DCC hardware from Philips and other manufacturers was prominently displayed on the exhibit floor, but the unspoken message that DCC is in trouble seemed clear to re-

THE ANNUAL RECORDING MERCHANDISERS CONVENTION

"DCC seems like it's gone al-

For additional NARM coverage. ... see pages 48, 80

ready," said Doug Smith, head buyer for Carnegie, Pa.-based National Re-cord Mart. "No one's even mentioned Most retailers feel it is too soon for

either of the new configurations to catch on. As one major retailer noted. people in middle America "still listen to eight-tracks." Terry Woodward, president of the

135-store Disc Jockey chain in Ow-ensboro, Ky., said the launch of MD and DCC "is premature and confusing the consumer."

Terry Currier, GM of two-store

Music Millennium of Portland, Ore., concurred: "We still don't have market saturation with the CD, and now they're trying to push the MiniDisc and DCC . . . [Acceptance] is still a long way off."

Perhaps more telling was the apGene Simmons and Paul Stanley when they announced that "Kiss My Ass." the all-star compilation the all-star compilation of Kiss covers, will be released as a two-disc set on viny! Inne 7 two weeks before the CD and cassette

release Even Sony is looking back to the future. During the Columbia portion of its product presentation, it was an-nounced that Pink Floyd's "The Division Bell" will be available on MD and on colored vinyl.

As National Record Mart's Smith noted, retailers are "probably selling more [vinyl] albums than MiniDiscs." As for the execute business has dropped in major urban centers Russ Solomon, president of the Tower Records chain, said cassettes make up about 10%-20% of the total music dollars brought into most of the chain's stores, and can be as little as 7-8% in college and urban areas. 'For some-one like me, a retailer, I don't care about a two-format market. It's too much trouble," he said, "With cassette, you've got this huge inventory that's collapsing.

Solomon noted that entire musical categories, such as classical, jazz, classic rock, world music, ambient music, and oldies, can be eliminated on cassette because the majority of consumers who buy those genres buy CDs. On cassette "you need hits

(Continued on page 81)

Action Needed On EAS. NARM Attendees Agree Group's New Chief Plans To Meet With Label Execs ■ BY DON JEFFREY But some retailers are impatient

SAN FRANCISCO-Little was accomplished on the issue of electronie article surveillance (EAS) at the NARM convention, but all sides agreed that quick action is needed to revive the floundering initiative.

Scott Young, chairman of Wherehouse Entertainment and the newly appointed president of NARM, is about to undertake a "road show to the various record companies to elicit their ideas, gripes, and sug-gestions, reported the trade group's executive VP, Pam Horovitz. She said in an interview that after four weeks of one-on-one meetings with the heads of the music distribution companies, the NARM committee on electronic security would conduct new rounds of meetings in ear-

Meanwhile, music retailers continue to commit valuable manpower and expense in placing security tags on every CD and cassette in their stores in order to control the ever-present problem of theft.

The record companies all assert that they are ready to begin source tagging-applying the electronic tags at the point of manufacturethe retailers, NARM, and the RIAA assure them that the deactivation technology in the stores will not harm their products, particularly the cassette

with the majors' pronouncements. Jeff Abrams, merchandise manager at Best Buy, says, "If they're concerned about cassette quality, why don't they make higher-quality cassettes?

Sensing the frustrations of NARM and retailers, at least one major, Sony Music, says it is addressing the problem. Paul Smith, president of Sony Music Distribution, said at his product presenta-tion that Sony is "testing a new form of tape now.

Many argue that there is little incentive for the record companies to push for source tagging. "A record stolen is a record sold," said one major-label executive at the convention, bluntly stating that the problem essentially rests with retailers But Steve Strome, president of

Handleman Co. and departing presi-dent of NARM, said in his remarks at the opening business sessions March 20 that "every dollar lost to theft is a dollar not reinvested Strome set the tone for the debate on EAS in his statement, in which

he acknowledged "frustration, agi-tation, and definite discord within our industry Despite the strong language, EAS did not seem to be a subject of much discussion among the retailers themselves. They were more vocal about pricing (see story, page 1).

As for the suppliers of the EAS systems, the two major players who have been at the center of the con troversy were present in force at the convention.

George Curnutte, marketing manager for entertainment at Sen-sormatic Electronics Corp. (whose acousto-magnetic EAS technology was recommended by NARM at its convention last year), said that several big retailers-including one of its major customers, Kmartperformed tests on cassettes that show no degradation in the quality of tapes after their tags have been deactivated in the stores. Besides Kmart, Sensormatic also serves the Musicland Group, Camelot Music. Tower Records And Video, Trans World Music Corp., Blockbuster Music Plus, and Best Buy. Abrams of Best Buy said no customers have urned tapes because of poor audio quality.

David Shoemaker, director of

business development for rival Checkpoint Systems, said he was urging retailers to tell NARM's electronic security committee to ask the Recording Industry Assn. of America to conduct an official test of the company's radio-frequency tape technology, which it says does not degrade tapes. Checkpoint's cli-ents include Trans World, Handleman, Target, and Circuit City

Thomson Cites **CD Patent** In I awquit

RY PAUL VERNA

NEW YORK-The latest dispute over underlying patents for the CD pits French electronics giant Thomson S.A. against major music manu-facturers such as Time Warner, Thorn EMI and Bertelsmann.

Claiming its patents cover an in-vention by engineer Claude Tinet de-scribed as an "optical disk arrange-ment with closed contours whose entire extent represents information Thomson says the music manufacturers have engaged in "willful patent infringement based on the manufac-ture, use, and sale ... of audio compact disks. The suit, filed Feb. 25 in U.S. Dis-

trict Court in Delaware, names Time Warner and subsidiaries WEA Manu-Warner Bros., Atlantic, and Elektra labels; Bertelsmann Music Group. plus subsidiaries Arista Records, mopress Inc., and BMG Direct Marketing; Thorn EMI North America and its EMI Music, Capitol-EMI Music, and Capitol Records divisions; and CD manufacturers Quixote Corp. and Nippon Columbia, and their re spective subsidiaries, Disc Manufac-turing Inc. and Denon Corp. Thomson seeks an order to stop the alleged violations and a tripling of damages, but did not specify a dollar amount. A related patent, also based on a Tinet idea and also allegedly in-fringed upon by the defendants, is described in the court filing as an "opti cal disk arrangement with diffracti tracks allowing positional control.

Thomson attorney George Badenoch, of the New York law firm Kenyon & Kenyon, says the patents "covor the basis technical configuration (Continued on page 80)

Pioneer's New Blue Laser May Speed **Next CD Generation** TOKYO-Pioneer claims it has

moved a step closer to a next-genera-tion optical/videodisc system by producing a "blue laser," using what is known as the "second harmonic generation" (SHG) method. A blue laser beam has a shorter

wavelength than the standard red la ser beam used with compact discs and laserdises, and thus allows a sharper "needle," which can handle more data. Blue lasers can be produced either by a direct emission from the laser diode, known as "continuous wave," or by halving a redbeam laser's wavelength, which is what Pioneer recently achieved in tests carried out here. "Pioneer believes that this accom-

plishment will greatly contribute to the realization of . . . the next-generation optical disc system, capable of recing LD-level or better quality video for more than two hours on a CD-sized disc," the company says in a

By putting its money on blue laser. Pioneer has implicitly rejected the Video CD format backed by Matsushita, Sony, Victor Company of Japan (Continued on page 77)

Billeeard

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18

Commentary

IRS Must Understand Entertainment

■ BY DAVID C. ROSENZWEIG

A singer of my acquaintance has spent the last 40 years on the road performing. He and his band had a string of hits in the '50s. Today they play lounges, theaters, country clubs, and even retirement communitiesplaces where people will pay to sit back and

listen to the old songs again. My acquaintance books the dates, assembles the principals, and collects the payment, He pays everyone their share, and they all move on. Recently, the Internal Revenue Service stepped in and claimed the singers and musicians were his "employees." Back payroll taxes were assessed against "the employer," along with penalties and interest totalling well over \$100,000. Now, at 65, with the glory days more than 35 years behind him and after a lifetime of barely breaking

even, my acquaintance will never get out from under this horrendous financial burden. The entertainment industry is filled with people like this, who come together to bring a piece of music-or a play or a movie-to life and then disband. Designers, directors, musicians, performers all move from job to job. The entertainment industry is truly a freelance business-no one has real security. Entertainers are, in the classic sense, independent contractors-to everyone except the

In the entertainment industry, the definition of an individual as an employee, as opposed to an independent contractor, can have serious financial consequences. An individual's ability to work, to save, to plan for his or her financial future and retirement are all seriously jeopardized.

Faced with the cost of payroll taxes, unem. ployment insurance, workers' compensation, and other benefits, not to mention the paperwork nightmare that comes with all this, many smaller companies risk working outside the law. The larger companies, such as the major film studios, simply require everyone to be an employee, but often these limited-term employees are not entitled to bene-

Who's the loser? The talent, Their legitimate business expenses, previously filed as freelance contractor expenses, now become employee business expenses. Therefore, they are limited by the 2% rule and possibly the 3% rule. The 2% rule or "floor" permits claiming business expenses in tax filings only



'Entertainers are independent contractors' Devid C. Rosenzweig, CPA, is a partner in the firm of Rosenberg Selemen & Company, New York.

to the extent that they exceed 2% of one's adjusted gross income. The 3% rule affects high-income taxpayers who must now exclude from deductible expenses an amount equal to 3% of their adjusted gross income exceeding \$108,250. Worse yet, because the business expenses of entertainment industry people are so high, an individual could face exposure to the Alternative Minimum Taxa tax computed without regard to these high itemized deductions-once again victimized by a set of rules that were not put there for

that purpose. When a musician or other entertainer is forced to report expenses as employee business expenses, some deductions, such as a home office, are lost completely, even though the person must have a space in which to cre ate and, in order not to pay two rents, will set aside an area exclusively for business purposes in the home. For an "employee this deduction is even more difficult to justify than it is for a freelance contractor.

Most importantly, the individual loses the ability to set up a retirement fund under a

in his or her ability to save for retirement. As an itinerant employee, the individual usu ally does not qualify for benefits anywhere and must care for himself or herself with af-ter-tax funds. This is not fair. This money will eventually be taxed.

People in the entertainment industry often have unique business expenses. Agents' and managers' commissions and fees can reduce income by as much as 25%. Performing arts income is not so much wages or fees as it is the gross revenue of a business. The money then becomes the fuel to keep the machine running. This is true at every level of the ess. The musician starting out, seeking work, must constantly spend to keep the dream alive-demo tapes, equipment purchases, photos, resumes, travel to auditions and performances, trade papers. Keeping up in the industry requires continuing classes music, dancing, acting-to improve and maintain skills. Keeping up means attending performances, listening to recordings, and viewing films and videotapes to learn who's doing what, how they're doing it, and why it

The IRS must make a renewed effort to understand this unique industry and the people who work in it. Most people enter this industry for reasons that have nothing to do with job security or long-term growth prospects. Success is measured not so much by money as by recognition. Far more is risked and lost-both financially and emotionallythan can ever be gained. The IRS must understand this in order to deal fairly with the Meanwhile, for members of the music in-

dustry, it is exceptionally important to keep good records as proof of expenditures and business purpose, in order to justify deduc-This commentary was excerpted from a

presentation Rosenzweig made to IRS agents in Washington, D.C.

sic archive on the Internet. As a profes-

sional freelance writer on the Internet

LETTERS name of 'art.' " I wasn't aware that either

CALL FOR MORE COPYRIGHT PROTECTION Molto commendations to Billboard for the commentary by Andrian Adams and Paul McKibbins on sampling without permission (Billboard, March 5). Their comments on Negativland's "position" are right on. Honest, hardworking creative people should be properly compensated and need all the copyright protection they can get. George Duning

Film composer Borrego Springs, Calif

CHILLED BY PROFIT MOTIVE

So "a chill crawled up [the] spines" of Adams and McKibbins upon reading Negativland's commentary on sampling. very marrow of their bones run cold. Negativland's artistic process threatens the existence of Adams and McKibbins livelihood. It's telling, isn't it, that they continually refer to the profit motive a the only possible reason anyone would bother creating music; they reveal their true colors completely when they refer to "people who want to steal from us in the

Adams or McKlbbins were songwriters. It should be obvious to anyone with an awareness of who Negativland is that they're not primarily in music to make a profit. If they were, they could be sampling to much better effect and making a lucrative living cashing in on the techno phenomenon (two parts sampled groove, one part disco diva, and a dash of rand spoken-word sample). Negativland seems to be to be pursuing a similar strategy to Frank Zappa's: They want people to hear their music (yes, I said mu--haven't you ever read John Cage?). The only way to make this music available outside of a circle of acquaintances is to hook up with the music industry. I seriously doubt Negativland makes any of its

members much money.

POWER OF INTERNET

Manager Borders Books & Music

Utica, Mich.

and for Consumable 'Zine (one of the first magazines to appear both in printed and electronic form), I have learned the power of the Internet; my reviews are read by more than 200,000 people around the globe. A highly descriptive review of an album, coupled with electronic mail accessibility to its author, can often lead to increased and more confident consumer The Internet isn't just for computer types, either; Billy Idol has an account,

and the Nettwerk music label is on the Internet as well. Many people have never used a computer before learning about the vast scope of the Internet, but the hook of being on the R.E.M. or Queensryche mailing list, at no charge, is often a great lure to learn the world of the net. It's great to see Billboard keeping on top of the hottest trend of the '90s and

well beyond: The power of the Internet. Rob Galarsky Fair Lawn, N.J.

It was with great excitement that I read the Feb. 26 article about the on-line mu-Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Britoand or its management. Letters should be submitted to the Letters Editor. Commentatives should be submitted to Commentary Editor Susan Nursiata. Billboard. 1515 Broadway. New York. N.Y. 10036.

Artists&Music

Denver To Become 1st U.S. **Act In Vietnam Since War**

HONG KONG-On May 1, John Denver will be the first U.S. artist to perform in Vietnam since his country cut all ties during the Viet-

nam war. The 50-yearold singer will play either one or two nights in Hanoi, at the 100-year-old Opera House, and then will travel south for one concert in Ho



Chi Minh City (formerly Saigon). He will be the only U.S. act ever to play Hanoi. "It's a reflection of the substance and style of John's music that Vietnamese officials agreed to grant

the concert licenses," says Bill Thomas, head of Global Concepts Unlimited, Denver's international management company. The process was helped along in February when the U.S. lifted a trade ban against Vietnam that stretched back into

Officials from both countries say Denver's performances are important because of the cultural support they will provide for renewed business links between the U.S. and Vietnam. In January, Canadian rocker Bryan Adams became the first Western act to perform in the country, playing one night in Sai-gon (Billboard, Feb. 5).

Denver's Vietnam dates are part of a six-week "Heart To Heart"

Asian tour starting April 12. It in-cludes Malaysia, Singapore, Thai-(Continued on page 72)

Gregorian Chants Become An Int'l Hit

EMI Classics Markets Monks' Set To Pop Audience ■ BY NICOLAS SOAMES

LONDON-A group of Spanish monks living in an enclosed Benedic-tine order have followed Luciano Pavarotti and Henryk Gorecki into the European pop charts, selling more than 500,000 units in classical music's

POP - ROCK - R&B - RAP - DANCE - COUNTRY - LATIN - CLASSICAL - JAZZ - MUSIC VIDEO

"Canto Gregoriano," a double CD/tape of Gregorian chants, many of which were recorded 20 years ago, has caught the imagination of the "massive passive" audience, the record company says. After being marketed as a "stress antidote" by EMI Classics in Spain, it has sold more than 300,000 units there, according to the record company, topping the Spanish pop charts for the past 10 weeks. It has since spread across the pop

charts of Europe, reaching No. 3 in Portugal, No. 6 in Holland, No. 5 in Switzerland, and No. 11 in Italy. The title is being released in France and

On March 15, EMI's Angel Records released "Chant," the album's U.S. ver-sion, a single-disc compilation featur-ing 19 tracks culled from the two-disc set. The album debuts at No. 47 on The Billboard 200 this week and has sold 24,000 units, according to SoundScan. Two weeks after "Canto Gregor-

iano" was released in the U.K., it became the highest climber on the pop album charts, jumping from No. 65 to No. 32 before rising again to No. 18. When it hit No. 9 for the week ending March 23, with sales of 65,000, Roger Lewis, director of EMI Classics U.K., decided to launch a TV advertising campaign.

"Our immediate target is to reach 100,000 units, which is realistic, but we also want to challenge for the top five," says Lewis. "We know that with the new Pink Floyd album coming and other competition, it is not go-ing to be easy. But 'Canto Gregor-

iano' has caught the imagination of the public. It is as simple as that." However appealing the music, there is no doubt that the album's success is fueled by a fascination with the monks themselves. Gregorian chant has always been a steady, if small, seller; all the major labels have catalog titles and issue new recordings on a regular basis. But in late November, Rafael Perez-Arroyo, general manager of EMI Classics, Spain, marketed "Canto Gregoriano" as a solution to traffic jams, telephones, and other modern pressures (Billboard, Dec. 18, 1993). He backed his judgment with a modest TV campaign, with a first estimate of 70,000 sales for the newly compiled double-CD (some of the tracks had been sitting in the catalog for two decades).

The response staggered him (Billboard, Jan. 29). Kick Klimbie, VP of marketing at (Continued on page 75)

Nine Inch Nails Make Charts An Industrial Zone

BY CRAIG ROSEN

LOS ANGELES-The success of Nine Inch Nails may be opening the door to mainstream acceptance for other once-underground industrial styled acts. The Downward Spiral," the sec-

ond full-length album by the act, which essentially is Trent Reznor's



one-man hand debuted at No. 2 on The Billboard 200 (Billboard, March 26), and Sound-Scan reports that as of March 20, the album had sold 188,000 copies.

This week, the release is at No. 12. This follows NIN's earlier success, "Pretty Hate Machine." That album the act's 1989 debut, stands at No. 35 on the Top Pop Catalog chart after 29 weeks. Since January 1991, when SoundScan began tracking sales, the 1989 title has sold more than 1 million

pies. "Broken," NIN's 1992 EP, reached No. 7 on The Billboard 200 and has sold more than 645,000 copies to date, according to SoundScan data.

"Industrial used to be a subterra-nean or an underground category," says Al Wilson, senior VP of merchandising, for the 143-store Strawberries chain in Milford, Mass. "Now, similar to the way grunge has gotten accepted, industrial has found its

way into the mainstream."

The genre, which takes its name from the foundry-like blasts of noise featured in the music, has been lurking on the fringe of the rock mai (Continued on page 75)



Three Million Halpings Of 'Lovin'.' Songwriter Ritchie Adams and publisher Joel Diamond of Oceans Blue Music Ltd. receive BMI citations of achievement recognizing 3 million broadcast performances of "After The Lovin"," a song copenned by Adams and made famous by Engelbert Humperdinck. Shown in the front row, from left, are Diamond and Adams. In the back row, from laft, ara BMI's Charlie Feldman, VP of writer/publisher relations, New York; Jean Banks, senior director, theater and jazz; and Bobby Weinstein, assistant VP of writer/ publisher relations, New York.

Michael Pact 'Unenforceable,' Lawyer Says BY CHRIS WHITE case against Sony Music, in which Mi-

LONDON-George Michael's case looked set to collapse into chaos on the 70th day of proceedings March 23, when Michael's counsel, Mark Cran, claimed that the rock star's 1984 contract with Sony Music was unenforceable."

The allegation, which had not been made previously in the trial, came in Cran's summary arguments in the

chael is alleging restraint of trade. Cran's submission drew a strong response from Sony's counsel Gor-don Pollock, who warned, "If this is so then we would have to start the

whole trial all over again . . . my friend [Cran] has to lie in the bed that he has made." He protested to Judge Jonathan Parker that he "strongly opposed" Cran's claim, and also complained

Gipsy Kings Members Of Crossover's Royal Court BRY JOHN LANNERT

Few groups come close to the Gipsy Kings in exemplifying the term "crossover." The flamenco pop/rock septet from southern France sings in Spanish, plays sold-out shows around the globe to mostly non-Spanish peakers, and has dominated Bill-pard's World Music and Latin 50 charts since their inceptions

Now the Gipsy Kings, who speak a French/Catalan patois called Gitane, are starting to conquer adult alternative stations via four guitar-driven, instrumental flamenco tracks culled from the group's latest Elektra Musician album "Love & Liberte."

"We put a big push on NAC radio and jazz radio, and although there wasn't that much response at jazz, the NAC response was excellent and continues to be," says Peter Clancy, Elektra Nonesuch's VP, marketing and creative services. "The Sound-Scan numbers have demonstrated that the airplay we've gotten on that format has gone a long way in helping us to sell this record."

that the submission had been made at

such a late stage in the court proceed

ings, and not during the opening

pleadings made by Michael's counsel

Parker also made plain his attitude

toward Cran's submission, saying, "I can hardly disagree more strongly

with that approach . . . what Mr. Cran

is saying turns the whole case on its

head. If Mr. Cran wishes to raise this,

(Continued on page 75)

in October.

most of the previous five records, each of which has steadfastly remained true to the band's flamenco een entrenched atop Billboard's According to SoundScan, "Love & World Music chart for 13 consecutive Liberte" has sold 92,000 copies since The album also has held firm at No. 2 on the Billboard Latin 50 for 19

straight weeks, prevented from scaling the chart by Gloria Estefan's near-platinum smash "Mi Tierra The Gipsy Kings have owned the Bill-board Latin 50 since the chart's debut in July 1993, placing more titles (six) on the chart than any other act. All six of the band's albums appear on the chart simultaneously.

The Gipsy Kings' world music track record reveals a similar tale. Since 1990, when Billboard introduced its World Music chart, the Gipsy Kings often have reigned supreme. (Continued on page 73)



its release in November, though Clancy claims the record has sold "well into six figures." Gipsy Kings manager Pascal Imhert estimates the band's aggregate U.S. sales for its six releases at about 2.5 million units. Imbert adds that the Gipsy Kings self-titled debut is nearing platinum, with the 1989 album "Mosaique" and 1991 record "Este Mundo" closing in

on gold.

Meanwhile, "Love & Liberte" is re-

pesting the chart performances of

BILLBOARD APRIL 2, 1994

SYMPHONE SYMPHONE AUSIC OF THE SOLVEN STANDARD S

featuring guest appearances by

MAIRE BRENNAN (of Carred) MARIANNE FAITHFULL
AS TEARS GO BY RUBY TUESDAY

AITHFULL JERRY HADLEY
SDAY SYMPATHY FOR THE DEVIL

MICHAEL HUTCHENCE UNDER MY THUMB

MICK JAGGER

LONDON SYMPHONY ORCHESTRA

produced by Chris Kimsey (credits include Sticky Fingers, Some Girls, Tattoo You, Emotional Rescue, Steel Wheels)



Deluxe multi-panel CD digipak

Recorded in digital

Street Date May 24

All format radio rollout May 3

Executive Producers: Steve Vining & Pete Smith



Western, Japanese Artists Set To Make 'Great Music' Together BY THOM DUFFY

LONDON-An annual series of innationally televised music eve from exotic global locales will be launched in Nara City, Japan, next month by Tribute Management, the production company behind auch events as the 1988 Nelson Mandela

Wall concert in London and the Wall concert in Berlin in 1990. Bob Dylan, INXS, Joni Mitchell, Wayne Shorter, Ry Cooder, and the Chieftains are among the annced artists for what's billed as the Great Music Experience, to be broadcast worldwide May 22 from the Todaiji Temple in Nara City. Broadcasters in 16 countries in Europe and South America have aldy offered to carry the program and discussions are under way with PBS and the Fox Network in the U.S., according to the organizers.

The concept of the concert series, explains executive producer Tony Hollingsworth of Tribute, is to bring together well-known Western artists in a dramatic cultural setting to perform hit repertoire in unal collaborations with the musicians from the host country-in this case, Japan. Michael Kamen is musical director for the annual series and George Martin is sound consul-

We've decided that the old formula of band after band onstage is old and tired and should be phased out," says Hollingsworth. "We believe that what should replace it is ething about music, quality, and creativity. We wanted to use the power of internationally known music, the power of those hit songs that are known everywhere in the world, to show the world a glimpse of musical styles they can't usually

Plans for the Nara City concert. for example, call for the performances by the Chieftains with flut-ist Ryu Hongjung and a traditional (Continued on page 81)

Geffen To Revamp Nirvana, Beck Albums Label 'Softens' Packages For Large Racked Accounts

BY CHRIS MORRIS

LOS ANGELES-In an attempt to ameliorate some large racked accounts' concerns, Geffen Records is producing alternate versions of albums by top-selling alternative acts

On May 24, an altered version of Beck's hit album "Mellow Gold" arrives in stores. According to an informed source, the new version of the album-which bears a parental advisory sticker in its current form. and includes the songs "F-in With My Head" and "Motherf-er"-will electronically "scramble" the word

"fuck" and its derivatives. On Tuesday (29), Geffen will ship a new rack-oriented version of Nirvana's "In Utero." The album's back cover art-a construction featuring human fetuses scattered in a flowerbed, created by the band's singer/guitarist Kurt Cobain-has been softened, while the song "Rape Me" now appears as "Waif Me." The song lyrics are unaltered.

ough unstickered, the Nirvana album met with resistance from certain racked accounts upon its release Ark.-based Wal-Mart and 2,409-store, Troy, Mich.-based Kmart both decided not to carry the album (Billboard, Oct. 2 and Oct. 9, 1993). Though both chains maintained at the time that lack of customer demand prompted their decisions, it was widely believed that objections to the cover art

sourred the action. While "In Utero" entered The Billboard 200 at No. 1, it so far has failed to match the explosive sales of its quintuple-platinum 1991 predecessor, "Nevermind." To date the album has sold 1.7 million units, according to SoundSean data.

Last fall, Geffen national sales manager Mike Maska estimated that racked accounts' refusal to sell the al burn could decrease its sales by 10%. Geffen executives maintain that creating the alternative packages ul-timately will make the Nirvana and Beck albums available to young buyers who shop solely at mass-merchant stores.

"Every artist makes an individual decision [in these cases]," says the la-

bel's head of marketing. Robert "We're not in favor of cen ship in any form, but in the broad scheme of things, the most important thing is to put your music in the hands of dozens of thousands of kids who would not otherwise have it.

The Kmart crowd, the Wal-Mart crowd, it's kids," says Geffen alternative sales manager Ray Farrell. When we were growing up, when I was growing up, and the guys in Nirvana were growing up, we were all living in areas in this country where there are no cool record stores . . . really wanted Nirvana's record to be available to those [kinds of] kids."

Farrell says that the Nirvana pack rarren says that the Nirvana pack-age was crested expressly for ac-counts like Kmart, Wal-Mart, Handle-man, and Target. "If they want it, they can order it," he says. "It's technically available to anyone who

For the new "In Utero," Farrell says, "The way the artwork has been changed, the fetuses are not really visible . . . They're almost airbrushed out. But it didn't really appear to be (Continued on page 77)

Integrity's Move To Spring Arbor Adds 20 Staffers

RY BOR DARDEN

WACO, TEXAS-Integrity Music, perhaps the fastest-growing label in contemporary Christian music, will begin selling its products directly to Christian bookstores and general markets through its own sales force beginning Sept. 1. As a result, Integ-rity will add "about 20-plus" new employees in the days ahead, The announcement ends a distribu-

tion agreement with Sparrow Corp. that began in 1988. Mike Coleman, president/CEO of

(Continued on page 77)



with Blunt Recordings, the rap label recently launched by TVT Records. Shown, from left, are producer DJ Irv; TVT president Steve Gottlieb; and Geronimo.

Pink Floyd, Travis, McEntire Top List Of April Releases

BY LARRY FLICK

NEW YORK-Pink Floyd, Randy Travis, Reba McEntire, and Keith Sweat lead an eclectic lineup of acts offering new albums in April. Other top-shelf acts with new re-leases this month include Pam Tillis, Johnny Cash, and Diana Ross.

The venerable Pink Floyd retu-April 5 with "The Division Bell," a Columbia collection produced by bandmember David Gilmour and Bob Erzin. The set is bolstered by the reease of the song "Keep Talking" to album-rock radio, as well as a muchanticipated U.S. concert tour, Turntable diehards will be seeking out the

vinyl version of "The Division Bell." which goes to retail on April 12.

On April 26, country music super-star Randy Travis issues "This Is his first studio album since "High Lonesome" three years ago. The Warner Bros. album is produced by longtime producer Kyle Lehning. An extensive promotion campaign is in place, including a 10-city personal appearance tour and a television spe cial on TNN. A tour is being eved for later this year, though dates have yet to be confirmed.

Prolific country colleague Reba McEntire's new studio effort for MCA, "Read My Mind," hits retail (Continued on page 73)

EXECUTIVE TURNTABLE

RECORD COMPANIES, Jack Royner is appointed senior VP of BMG Ventures and senior VP of marketing for BMG North America in New York. He was senior VP of Arista Records. Jeff Fenster is promoted to sen VP of A&R for Jive and Silvertone in New York. He was VP of A&R.

Steve Leeds is promoted to VP of tive music and video promotion at the PolyGram Label Group in New York. He was senior director of national alternative and video promotion. Vince Bannon is appointed VP of talent development at Sony Music in Los Angeles. He was president of club and concert production company Ritual Inc.

ami Valkonen is promoted to VP of business operations at Zoo Enter-tainment in Los Angeles. He was director of finance and administration. Bobby Duckett is promoted to senior director of artist development and touring for Mercury Records in





















New York. He was director of artist velopment and touring.

Suzanne MacNary is named senior director of publicity for the RCA Records Label in New York. She was national director of public relations for the Hard Rock Cafe. Elektra Entertainment in New

York names Marcia Edelstein senior director of marketing and Beth Schillinger Patterson senior director of business affairs. They were, respectively, VP of creative services for Capitol and senior counsel/business/legal affairs for BMG Music.

Julie Pait Ballweg is promoted to er of A&R administration for

MCA/Nashville. She was director of administration Tom Rowland is promoted to director of film and television licensing for special markets and products at MCA Records in Los Angeles. He was associate director.

The licensed repertoire division of my Music U.K. in London promotes Mark Tattersall to internati keting director and Stuart Middlete to finance and administration director. They were, respectively, manag-



Ian Maclay is named managing di-rector of Air Studios in London. He was managing director of IMG Art-Gail Marowitz is promoted to di-

rector of creative services for the Imago Recording Company in Los Angeles. She was art director. PUBLISHING. Richard Blackstone is New York. He was senior director of business affairs

The Welk Music Group, a division of the Welk Group Inc. in Los Ange-les, promotes Christine Hamilton to CEO and Kent Crawford to president. They were, respectively, executive VP and VP. Hamilton retains her position as VP of the Welk Group Inc. Sony Tree, a division of Sony Music Publishing in Nashville, names Jim Scherer director of its new Christian

music division. He retains his position

as director of creative services for

Sony Tree.

noted to VP of busin vess and legal affairs at Zomba Music Publishing in Spacious three-class international-style service. Now on all six daily United round-trips between LAX and JFK.

Space to relax. Space to work. With personal video-equipped sleeper seats in First. Abundant, comfortable Connoisseur Class® seating. And to help you stay in touch while in the air (should you want to), a sophisticate digital communication system featuring phone/fax/modem capability in all three classes. The only thing there's little room for is improvement. Come fly the airline L.A. calls first. Come fly the friendly skies.



Pretenders Return With Album, Tour Hunde Recruits New Band For Sire Set

NEW YORK-Sire Records and radio stations may be excited about the new Pretenders album, but Chrissie Hynde is ecstatic just to be fronting a real band again. The outfit is in London rehearsing for the Pretenders' first

U.S. tour in eight "Some women need a man-I need a band!" says the stage-ready Hynde, whose new album with the latest Pretenders



ents," is due May 10. "Everything's changed for me now-I can even look people straight in the eye at traffic lights and stuff. After years of waiting, radio will get

a new Pretenders track April 12, when the upbeat "Night In My Veins" goes to alternative and album rock formats. says Sire VP/managing director Howie Klein. There will be a video for that single and for "I'll Stand By You," the first British single.

"All the big radio stations want Chrissie for their summer festivals, adds Klein. "She'll do one on June 10 for Live-105 [San Francisco] at the Shoreline Amphitheater in [Costa Mesa), and another the next day for K-Rock [KROQ Los Angeles] at Irvine Meadows in L.A.

Amy Winslow, music director at New York's WNEW, hopes her outlet will again get Hynde on-air with key lock Scott Muni

"She's always been a friend of the station, and the Pretenders are a 'heritage' artist for us," says Winslow "We've been waiting for four years for something new from them, and I can't see any reason why it wouldn't be an automatic (add). The Pretenders are definitely a New York band: Most of our staff are big fans and play numerous tracks off past allums daily For Hynde, connecting with play-

mates old and new was what it took to get her going again. Drummer Martin Chambers, the only other surviving member of the Pretenders' early al-

one cut on the band's 1986 album "Get Close." Taking over the slots first filled by guitarist James Honeyman-Scott and bassist Pete Farndon-both of whom died of drug overdoses a year after the 1981 "Protendors II" albumare bass player Andy Hobson, for-merly of the Primitives, and former Katydids guitarist Adam Seymour.

"Adam's become like a partner to me, which is something that's been ssing in the years since Jimmy, says Hynde. But it's the return of Chambers that has really jazzed her. (Continued on page 23)



Maggle's Farm. Following her performance as part of MTV's Spoken Word tour Maggie Estep, center, meets with execs from Imago and NuYo, which have formed a co-venture. Pictured, from left, are Jim Coffman, NuYo; Terry Ellis, Imago; Estep; Ron Baldwin, Imago; and Bob Holman and Bill Adler, from NuYo. Estep's debut will come out April 26 on NuYo/Imago.

Carnegie Hall Set For Benefit, Folk Festival; **Brian Wilson's Poignant Return To The Stage**

by Melinda Newman

ET IT RAIN: Plans are firming up for the fifth annual Rain Forest Benefit Concert, to be held April 9 at New York's Carnegie Hall. Joining annual host and performer Sting at this year's festivities will be Elton John, Branford Marsalis, James Taylor, Tammy Wynette, and Luciano Pavarotti. They will be backed by an or-chestra conducted by Michael Kamen.

The Rainforest Foundation seeks to protect the rainforest and its inhabitants through various means, includ-

ing its border protection, medical, education, and resource management programs.

STICKING WITH Carnegie Hall, the venue will present its third annual folk festival April 15-30, Amer icana is the theme of this year's event, which will devote five concerts to topics with a decided U.S. bent, ranging from baseball to cowboys to music from the Lone Star state. We like the sound of April 22's "Circus Blues" night, which

will showcase singing members of circuses and medicine shows from the '30s, '40s, and '50s, including blues shouter and gospel singer Diamond Teeth Mary and blues singers the Snake Lady, Guitar Gabriel, and Blind Willie James. We aren't talking Ringling Bros. here. The festival's April 30 finale, dubbed "A Country Hoot," will highlight bluegrass music and feature Alison Krauss & Union Station, Ricky Skaggs, the Johnson Mountain Boys, and others.

NSIDE OUT: At a recent edition of the Songwriters Inside-Out series at the Algonquin Hotel here, the theme was "East Meets West: The Musical Legacy Of Both Coasts," Well representing the subject were John Phillips and the Mamas & The Papas, Scott McKenzie, Fellx Cavallere, and Ronnie Spector, but the person everyone, including the participants, came to see was Brian Wilson. The evening's format, with each act performing a few numbers excustigable in the hotel's small legenders Oak Room, had an air of disarming intimacy. And when Wilson was led to the piano more than an hour into the evening, the room's atmosphere became charged with anticipation and hope. Wilson sat down, and after staring at the keyboard for a few long seconds, woefully con-fessed he couldn't remember how to play "Caroline, No." The artists surrounding him gently and supportively urged him to play anything he wanted, and, with some hesitation, he launched into "God Only Knows," only to quit after two verses. And so it went. Perhaps as an homage to his hero, Phil Spector, Wilson then tackled "Be My Baby," unintentionally stealing it away from Ronnie Spector, who, only minutes earlier, had told the audience that it would be her show closer later in the evening. After a few verses of "California Girls," he nervously laughed

and said, "I can't think of anything else," tinkered with "Do It Again" and "This Could Be The Night," and abruptly left. Sum total of minutes at the piano: maybe 15. The crowd applauded wildly, whooped and hollered for more, but Wilson was gone . . . if he was ever really there,

For some, Wilson's tortured attempt obviously amounted to some triumph of the spirit, a clear improvement from days when he could do nothing at the piano but rock back and forth. For others, his fragility was so heartbreaking that it seemed nothing short of cruel to parade him out like some damaged, yet beloved, circus animal. Bitter-

sweet, either side you come down

And what about the other performers? All were fine, but Cavaliere, who has a new Don Was-produced album coming this spring, was the only one who didn't have "Nostalgia Act" stamped across his forehead. Phillips' songs, such as "California Dreamin'" and "Creeque Alley," transport the lis-

tener instantly, almost magically, back to the '60s, whereas Cavaliere's best tunes are timeless. "Groovin' fits in any time, any sunny day, any decade. Thankfully, there's a place, if not a need, for both.

BY THE TIME you read this, it's likely that all the tickets to Barbra Streisand's 12 U.S. shows will be sold out. The tour opens May 10 at the USAir Arena in Landover. Md., and ends at New York's Madison Square Garden June 26, with dates in Detroit, Anaheim, and San Jose in between. Although sources tell us no extra dates will be added, we notice that there are a lot of days off between concerts, so we wouldn't be surprised if a few more shows are added due to what we commonly refer to as overwhelming demand.

THIS AND THAT: Extreme's Gary Cherone will play the lead role in "Jesus Christ Superstar" with the Boston Rock Opera. Performances run April 2-7 . . . Two benefit concerts will be held April 7-8 to raise money for Leonard Peltier's defense fund. Rage Against The Machine will play both dates. Also appearing on the April 7 bill will be X, John Trudell, and the Beastle Boys. American Indian Movement leader Peltier has been serving a life sentence for allegedly killing two federal agents dur ing the Lakota uprising on South Dakota's Pine Ridge Reservation. . . . Ozzy Osbourne obviously was just jok-ing when he finished his "No More Tours" outing last year and announced that he would be performing live no more. In one of the shortest turnarounds in recent memory, he says he's now looking for a new band to back him when he heads back out on the road later this year. What

Luaka Bop Hopes To Make Zap Mama's World Go Pop

NEW YORK-Zap Mama's debut, "Adventures In Afropea 1: Zap Mama," logged II weeks at the top of Billboard's Top Adult Alternative/ World Music Albums chart last year. But for the act's label, Luaka Bop/ Warner Bros., sitting on top of the world may not be enough. With the band's May 24 release, "Sabsylma," it wants to conquer the pop market, too. To that end, Luaka Bop president Yale Eveley says the label will ask to have the record slotted in the pop bins



Nawasadio, Marie Daulne, Salty Nyolo,

sections, "I know when [the first record] was placed in the pop section in Tower Records, it sold well," he says. World music sections are often buried in the back of the store, so we'd prefer to be with the big guy

For Luaka Bop and Warner Bros., it comes down to continuing to cross the borders at radio and retail, just as Zan Mama's music transcende several different genres. Like those on the band's debut, the largely a cappella songs on Sabsylma" blend lyrics in French, English, and the West African dialect Bantou with African and Western melodies. Leading the group is Marie Daulne, who created the unique sound by combining the Western music she heard growing up in Belgium with an African singing style she learned, in part, from the pygmies who were at her birth in Zaire. Daulne was born to a Zairean mother and Belgian father, who was later killed in a political revolt.

Daulne's mother raised her in Belgium, but Daulne revisited Zaire as an adult and learned the African vocal (Continued on page 37)

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MUSIC PUBLISHING



From his Manueltailored suits to the silver tips of his boots, Marty Stuart wears

Marty Stuart wears country music tradition proudly. He was playing with the legends when he was just a kid, and the

Flying Burrita
Brothers' "Wheels,"
peuned by Chris
Hillman and Gram
Pursons and Redured
on Stunrt's new "Love
And Luck Thism,
brings back memaries

of the time when country and rock'n'roll first crossed paths.

Edited By Peter Cronin

WHEELS Published by Irving Music, Inc. (BMI)

"When I was about 14 years old, I was playing with Lester Flatt, and I heard the Byrds' "Sweetheart Of The Rodeo' album and this guy named Gram Parsons," says Stuart. "I said, 'Oh my God, you can play rock'n'roll and

bluegruss and country music too." The guitar that I now play belonged to [late Byrds guitarist] Clarence White, and he was my guitar hero. To me, Wheels is like a country rock anthem. The line



hearsing for a few days, just us and

some guitars, we realized what our

problem was: We had forgotten about

It's easy to understand why the

Farm's members might have been suf-

fering a crisis of confidence at that

time. The Liverpool-based band had burst onto the scene in 1990-91 with a

pair of top 10 British singles, "Groovy

blended straight-ahead guitar riffs

with electronic samples. Its debut al-

bum, 1991's "Spartacus," entered the

U.K. chart at No. 1 and, according to

Sire, sold more than 1 million copies

worldwide-including 169,000 in the

stiffed upon its release in late 1992

and has sold only 18,000 copies in the

U.S. to date, according to SoundScan.

"We definitely went over the top in be-

coming slaves to technology on that

sight, it probably wasn't the best way

to follow the first album, but I don't

think we could have gotten to where we are now if we hadn't done it."

to-basics, no-frills framework that em-

litical themes that have marked the

group's most successful work. "I really wish this was their second album,"

says Howie Klein, Sire Records' VP/

managing director. "There wasn't a whole lot we could do with I'Love See

No Colour'l, but this one has some re-

ally great songs that will work on the

radio. But beyond that, this album is

(Continued on page 37)

Where the Farm is now is in a back-

zes guitars and the social and po-

" Hooton says now. "In hind-

However, the techno-heavy sophomore effort, "Love See No Colour,"

U.S., according to SoundScan data.

Train" and "All Together Now," that

Sonic Youth Looks Back To The Future DGC Trendsetters Return With Bracing 'No Star' BY BRADLEY BAMBARGER BY BRADLEY BAMBARGER

NEW YORK—Way back when alternative guitar rock was considered strietly a boutique item. Sonie Youth was fashboning records of harmonitudes of the strict of the strict of the inducted a generation of groups in much the same way the Velvet Under ground and the See Pistols did in deeades past. Having helped sire such commercially explosive acts as Nirvana, Sonie Youth would finally seem set for some of the same platinum suc-

cess that its offspring have enjoyed.

With the May 10 release of Sonic
Youth's new album, "Experimental
Jet Set, Trush And No Star," DGC/
Geffen hopes the band's following

evolves from cult to mass.

"Sonle Youth should have a much broader audience for as good as they are and as good as they are and as good as they marked they are an expensive for a first brink sonie Youth has great mainstream potential. Thereby years of putting independent out, and odd records and louring and agoing they are the are they are th

.. Sonic Youth's time may be now."
Unlike the taux, full-on awant-rock
of 1902's "Dirty," "Experimental Jet
Set, Trash And No Star" evokes the
band's earlier work on SST Records,
particularly the watershed 1987 album
"Sister." "No Star" is a sparse, bracingly dichotmous work of "quiet
noise" that, with its wayward tonalities and laconic groove, speaks to the

future while thinking of the past.

"I think we all have a much more unified feeling about this one than either of the last two records, just better of the last two records, just the cervisioned it," says guitarst Les Rando. "With [1996s] 'Goo', we got really bogged down in 48 trucks and different producers and different engineers. And Dirty was pretty ally meticulosures and engineers. And the producers are considered in the control of t

Ranaldo stresses that the band wanted to step back from today's digitally processed sound spectrums to achieve a more lo-fi approach, like that associated not only with Sonic Youth's past work but also with that of young bands like Pavement, Sebadoh, and Royal Trux. "None of that music was labored over; some of it was done in people's bedrooma, even," he says. 'And yet, as music, it's really strong That's what we decided to go for on this record, to write the songs and record them simply and basically-the way that good, old rock'n'roll was recorded before people had astronomical budgets and [could use] every trick in the book to make the drums sound larger than God."

"It's a really good Sonic Youth record," says Smith of the Butch Vig-Sonic Youth co-production. "I like to compare it to some of the jazz records of the late '50s, early '60s. I'm thinking of John Coltrane. Those records had a groove to them... but there was an undertone that was always on the edge. (Sonic Youth is always expected



SONIC YOUTH: Lee Ranaldo, Kim Gordon, Thurston Moore, and Steve

to do something that's a little bit different, so in a way their creative urges are anticipated. This isn't going to disappoint anyone."

DGC services the album's first singie. "Bull in The Heather," to alternative and college ratio April 19, with a clip, directed by Tamara Davis, poline clip, directed by Tamara Davis, poline bell a promotional strategy for "No Star" hinges on a strong, early presnece in the stores and on television. Because husband and wife hand memnece expecting their first child this summer, the earliest the band can tour behind the record is 1968, if at all. But Sonis Youth's loyal fan base and critical cachet should allow the new al-

dates, according to Smith.
"Some bands, Sonie Youth among
them, have toured for virtually every
record and can afford to take a break,"
says Smith. "R.E.M. didn't tour on
their last record, and although R.E.M.
and Sonie Youth are at different sales

onic Youth are at different sales (Continued on next page)

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCENT BOXSCORE T

ARTIST(S)	Venue	Detecto	Sines Ticket Proe(s)	Affendance Capacity	Promoter
CHATTIFUL OLAO	Rosement Henzon Rosement, III.	March 16- 18	\$1,294,923 \$26.50	43,845 Three soliturs	Jam Preds Metropolitan Entertainment
CURTY BROOKS ALISON KERIUSS & UNION STATION	Buffale Memorat Auditorium Buffalo, N.Y	March 18- 19	\$17.25	34,335 bvo selieuts	Varuel Enterproce
BILLY KOEL	Bradley Center Milwaukee, Wis.	March 15	\$558,052 \$29.50	19,667 sellout	Cellar Door N C
BILLY 1003.	Nastau Veterans Memoral Celiseum Uniondole, N.Y	March 6	\$533,183 \$29.50	MARI Suiler	Delsener/Stater Enterprises
BILLT XOEL	Richfeld Celsaum Richfeld, Otio	March 17	\$531,696 \$28.50	18,656 sellout	Belian Preds.
GUPTH BROOKS RLISON KARLISS & UNION STATION	Tallahasser- Leon County Covic Center Tallahassee, Fla.	March 11- 12	\$464,726 GROSS RECORD \$18.25	25.574 ATTEN- DANCE RECORD two sellouts	Varnell Enterprises
OPS1 KWGS	Radio City Music Hall New York	March 18- 19	\$460,895 \$55/\$40/\$35/ \$30	11,269 two sellouts	Radio City Music Hall Prods.
ROD STEWART	Areno, Mississeppi	March 18	\$322,134 \$35/\$28/\$21	10,546 select	Beaver Prods.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boascores should be submitted to Maria Retiff, Neshville Phone (615)-321-4295, Rac (615)-327-1575, for research information and pointing, call Maria Retiff, (615)-321-4295.

Briggs, Miss

Sire Is Still Up On The Farm Acoustic KROO Set Electrifies U.K. Act

the songs.

■ BY JON CUMMINGS

For many modern rock artists, the nulti-sact Christmas concerts sponsored by radio stations such as KROQ Los Angeles and WHFS Washington, D.C., are a niew way to eap a successful year. But for U.K. band the Farm, KROQ's December 1992 "unphageed" show offered a spark of new life to a sugging carree.

"That experience was a revelation for us," says Farm front man Peter Hooton as his band prepares for the release of its third album, "Hullabaloo," due May 10 from SireReprise. "At the time the show came up, there were some serious conflicts within the band in terms of what direction we should so in.

"But as we sat in a hotel room re-



THE FARM: Standing from left, Keith Mullin, Steve Grimes, Roy Boulter, Ben Leach, and Carl Hunter. Kneeling is Peter Hooton.

BILLBOARD APRIL 2, 1994

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AR PICTURES

ASCAP Streamlines With Changes To Payment Plan

NEW YORK-As part of its ongoing reorganization, ASCAP says it has made the most deep-seated changes in its membership payment plan in more than 30 years. In essence, the changes are de-

Artists & Music

signed to shift more performance royalty dollars to copyright owners of hits on radio and those who create and publish themes and background

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contrast, cutbacks are apparent in the symphonic and concert fields and in music advertisements. "We hope everyone will benefit from (an expected] larger pie, but we are reallocating how the pie is being sli-ced," says ASCAP COO John Lo-Frumento.

The 80-year-old performing rights society, in the midst of a vast reorganization since last September announced the new plan of ter it was approved by ASCAP's 24member board during a recent annual membership meeting in Los Angeles.

The payment system's objectives are to better reflect the value of different types of performances to the entire ASCAP repertory, to reduce administration costs, and to simplify payment rules and procedures. ese goals are in line with previously stated plans to increase the society's efficiency and make available a bigger pool of dollars for royalty distribution

The new plan addresses the four performance fee areas: TV, radio, general licensing, and symphonic and concert.

Regarding television, ASCAP says that TV's new environment, led by the rise of first-run syndication and the growth of cable TV, makes determining the relative values of the wide variety of music performances (e.g., features, themes, backgrounds, advertisements) "even more of a challenge, requiring ASCAP to update its weighting formula," says a letter dated March 15 to ASCAP members signed by new ASCAP president Marilyn Berg-

The proposed improvements to the weighting formula are designed, says ASCAP, to relate payments more consistently and accurately to the licensing value of TV performances. Its main features are increased crediting for the length of time that background and basic theme music is performed; reduced premium payment for qualifying works used in advertisements; and revised crediting by time of day to reflect audience levels more accurately

With radio, the board approved replacement of the Radio Feature Award system with a new radio payment structure that will add "substantially" more funds to hit songs than the RFA; generate a 50% increase in the number of hit songs eland he funded entirely from radio and allocated general licensing dis-

ASCAP says it expects that significant recent growth in radio revenues will enable it to implement the new payment structure while boosting radio payments across the board. "In particular," states the membership letter, "we expect cata-log payments to be up slightly this year, and increase further in 1995. With general licensing which includes thousands of retail establishments. ASCAP is departing from the practice, born of economic necessity, of distributing these revenues by using a proxy of certain featured performances on radio and

To make general licensing allocation more accurate in two ways ASCAP will now allocate the reve nues based on actual use of "audio" (radio, tapes, or live performances) as opposed to TV performances by these licensees (in the past, these allocations were not based on type of music delivery in the retail establishments). Secondly, all types of TV music will share in the general licensing revenues; in the past, nonfeature uses on TV (theme, backund, jingles) did not receive any allocations from general licensing states, "more money will be allocated to radio and nonfeature uses on

ASCAP says that over the next five years it plans to reduce its sym-phonic subsidy to about 50% of its current level, while "maintaining the existing special awards program" that targets "significant" contributions to the symphonic and concert field. The letter notes that in the past decade an ASCAP "multi-ple" crediting system has basically subsidized this area, establishing payments that have "well exceeded the parameters of their intended purpose." In ASCAP's view, its efforts to increase overall distributions will benefit all members. including those in the symphonic

and concert field. In line with its long-standing consent decree, ASCAP's new payme plan is subject to review by the U.S. Justice Department and, in certain instances, federal courts. The ASCAP board, however, has told members that some elements of the plan will be ready in time for the May writer distribution and that ASCAP is working to have all changes in place for the June publisher and August writer distribu-

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l orders). C. All sales are fi

1994 International Buyer's Guide (8064-1) \$95 1994 International Talent & Touring Directory (8062-5) \$75 1994 Record Retailing Directory (8074-9) \$125 1993 International Tape/Disc Directory (8060-9) \$40 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40 1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50 1993 International Latin Music Buyer's Guide (8071-4) \$55

Encore Label, Tower Are Targets RY FOWARD MORRIS

Fisher Sues Over Live Set

Eddie Fisher, one of the most successful recording balladeers of the '50s and early '60s, has filed a \$10 million lawsuit sgainst Encore Records and the Tower Records chain in state superior court in San Francisco. The suit. alleges the illegal recording, manufacturing, and distribution of one of Fisher's live performances.

The original complaint was filed March 7 and amended March 15 to include the distributors City Hall Records and Records Limited. In the meantime, Tower, in response to the plaintiff's request for a preliminary injunction, has agreed to stop selling the album at issue-"On Stage With Eddie Fisher"-and to surrender all pertinent documentation concerning its purchase and sale of the album.

Specifically, the suit charges invasion of privacy, commercial eppropriation, and intentional infliction of emotional distress. In addition to asking the court to award \$5 million for general and \$5 million for exemplary damages, the suit seeks unspecified sums for statutory and special damages Fisher was a top pop artist on the RCA Victor label, with such No. 1 hits as "I'm Walking Behind You," "Oh!

My Pa-Pa," and "I Need You Now." He continues to work as a concert per-According to Arnold Laub, Fisher's wyer, the singer has authorized only one live concert recording, which took place at New York's Winter Garden Theater in 1961. It is uncertain, Laub

says, where and when the recording at issue was made. The complaint does not say where Encore Records is located or who owns it, and Laub told Billboard he

has so far been unable to discover those facts.

SONIC YOUTH LOOKS TO CATCH UP WITH PROGENY (Continued from preceding page)

levels, there are certainly similarities in terms of audience awareness.

Heightening that awareness at retail is the key, according to Ray Farrell, DGC/Geffen director of alterna tive sales. He says the last few records put out by DGC have sold more through efforts at retail than via the aid of a hit single or an MTV Buzz Bin clip, "It's based more on retail visibility than anything olso

drawing in consumers at the stores We're not waiting for the usual radio or MTV vehicles to get something going. We want retail to be out front with this regardless of what To prime consumers, oversize

posters ("so unique [that] people will be stealing them," Farrell says) will be on display to announce the record's release date several weeks in edvance. Also, for LP fetishists, the album comes out on limited edition blue vinyl a week earlier than the CD and cassette release. In addition Farrell says DGC is scheduling "a Sonic Youth month" to emphasize "No Star" among its Uni distributors, with branch contests for the most creative Sonic Youth displays. There also is a promotion in the works with Urban Outfitters, be says, in which the clothing retailer will play "No Star" in its stores and give away items like Sonic Youth buttons and decals.

For the last album, DGC sponsored a contest through MTV's "120 Minutes" program to have fans shoot their own videos for any song on the album. Farrell says the label plans to devise a similar interactive contest with "120 Minutes" or "Alternative Nation" for "No Star."

Russians Seek U.S. Aid With New Copyright Law

Advice on enforcement: bad news is that the Russians have a problem enforcing their new copyright law; the good news is that they are seeking the assistance of the U.S. music publishing commu-

nity to put teeth into the law. A delegation of lesding repreentatives of the Russian legislative, judicial, and executive branches came to New York recently to meet with executives of the National Music Publishers Assn./Harry Fox Agency, to (in NMPA/Harry Fox's words) "share

dage and advice sook and nssist. ance in structuring a copyright protection

system." "In order to re-establish

its greatness as a music copyright producing na-tion," noted NMPA/Harry Fox CEO/president Ed Murphy, "Russia must increase criminal penalties and establish remedial procedures. It should also join the Berne and

Geneva Phonograms Conventions, and truly become part of the world's effort to protect creators and copy-During its week in the U.S., the

mber Russian delegation met with U.S. Attorney General Janet Reno and Justice Department officials, FBI Director Louis Freeh, Commerce Secretary Ron Brown, acting Register of Copyrights Barbara Ringer, and Commissioner of Patents & Trademarks

"OUR ACQUISITIONS of late have been fearless," says Chrysalis Music president Tom Sturgess. "We believe they will make 1994-95 ome of the best years ever, from both the creative and financial oints of view.

This is how Sturgess says the company's year is shaping up with new writer/artist signings Madder Rose, whose second album will be released by Seed/Atlantic in April with production by Stephen Street (Morrissey, the Cranberries), and Tripping Daisy, an Island Red/ PolyGram act from Texas whose de-but album, "Bill," reportedly has sold 60,000 units. The latter group is on a U.S./European tour and is preparing to record its second alhum

Another new signing is Love Seen, a New York alternative group signed by Echo Records, the Chrysalis Music Group's new sister label, that is recording its first album; and Shuf-N-Dap, a new act signed to Giant Records, with an April album release planned. "One sings, one

raps," says Sturgess. From the U.K. unit of Chrysalis Music, Sturgess also represents Sire's Aphex Twin and Rollerstate Skinny and Caroline's Thieves and

Sturgess reports that a number of less-recent signees are making their marks, either as artists or writers with solid covers, including Smashing Pumpkins, Domino, Shaquille O'Neal, Maria Christina, Steve Duberry, and Stacey

DEALS: EMI Music has signed J Dibbs to a worldwide co-publishing deal; his credits include songs for R&B, hip-hop, reggae, and gospel artists, including Joe's "I'm In Luv"

(Mercury). EMI also has signed Chlow Parker for worldwide copublishing: he producer behind Onyx's

by Irv Lichtman

hits "Slam. "Throw Up Your Gunz," and "Shiftee," and has written and produced for Run-

DMC and Ross.

Leeds Entertainment acquired the Bobby Hart share of the rock standard "Hurt So Band." which he wrote with Teddy Randazzo and Bobby Weinstein. The song has been a hit for Little ony & the Imperials in 1965, for the Lettermen in 1969, and for Linda Ronstadt in 1980.

MCA Music has signed Grammynominated writer Allan Rich to a worldwide publishing agreement. A songwriter at MCA Music for six years, he received Grammy and Academy Award nominations for the song "Run To You," recorded by Whitney Houston for the smash "Bodyguard" soundtrack, which has reportedly sold more than 26 milcopies worldwide. His songs will be included on upcoming proj-ects by Gladys Knight, BeBe Winans, Phyllis Hyman, Christopher Walker, Sheena Easton, and Carl

UPDATE: The New York-based publishing house that comprises the Arc Music, Conrad Music, Jewel Music, Regent Music, and Sunflower Music catalogs has updated its catalog of approximately 1,000 of its most important titles, includir many blues, swing, jazz, and rock classics that date back as far as the '30s. Also included in the catalog, ti-tled "License This!," is ownership information on master recordings. The company also has made two promotional CDs from its catalogs: "60 Great Songs Of The '60s" and "Christmas In The Air."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications 1. Blind Melon

2. Engles Complete 3. James Taylor Live

4. Common Thread: Songs Of The 5. Neil Young, Unplugged



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THES	WEBK	WKS DN CHART	COMPILED FOR WEEK ENDING APRIL 2, 1994 FROM A NATIONAL SQUINTSCORE SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. ARTIST ARTIST TITLE TITLE	of any	other 8	ne Bribo	If last the bed-selling thick by new and dissilicaning artists, defined as those who have never appointed in the and 200 clark, for in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five album chart. When an inform ratches stry of these beets, the album and the adult's astroagent albums are to appear on the Heistelevius chart. As albums are available on caseith and CD. "Asteriak indicates viry! LP with with the professional selection of 1994, albiboarding Commenciation."
			* * * No. 1 * * *	21	1ä	15	LIZ PHAIR MATAGOR 51" 18 9W12 980 EXILE IN GUYVILLE
1	1	19	K7 TOWNY BOY 1973 110 9815 980 SWING BATTA SWING	(22)	15	7	PATRA EPIC 53713 03 3915 395 QUEEN OF THE PACK
2	8	8	SHERYL CROW AM 0126 (9 90:15 90) TUESDAY NIGHT MUSIC CLUB	23	15	15	JEFF FOXWORTHY WARNER BROS 15314 (9 98/15 98) YOU MIGHT BE A REDNECK IF
3	3	56	BIG HEAD TODD & THE MONSTERS ● GAMT/TEP/ISSE 24496/WB /9 18/15 981 SISTER SWEETLY	24	23	8	PRONG EPIC 53019 (9.98 EQ15.98) CLEANSING
8	3	22	ADAM SANDLER WARNET 1805, 45393 (1.98/15 08) THEY'RE ALL GONNA LAUGH AT YOU	28	25	8	DAVID WILCOX AMA 0040 (9.98/13.98) BIG HORIZON
(5)	_	3	12 GAUGE STREET LIFE 754394500TT BROS, 12 9815 981 12 GAUGE	26	15	15	CULTURE BEAT 550 MUSIC 575 SLEINC (5 98 EQ/15 98) SERENITY
6	11	3	ETERNAL EM 28212619 (10.99/19.90) ALWAYS & FOREVER	27	15	22	EIGHTBALL & MJG SURVE COOL 19 99/15-991 COMIN' OUT HARD
\mathcal{I}	11	3	MEAT PUPPETS LONDON 19284/54/PLG 19 18/13 1811 TOO HIGH TO DIE	(28)	30	15	GABRIELLE goverschioween 284439/LG (1) 18/33 983 GABRIELLE
8	8	11	HADDAWAY ARISTA 18730 09 99/15 980 HADDAWAY	(29)	30	21	BLACK MOON WIRECK 2002*NETWOUS 19-98/15 MEI ENTA DA STAGE
3	10	3	THE MAVERICKS MCA 10961 (1981) 5-981 WHAT A CRYING SHAME	(30)	40	15	THE AFGHAN WHIGS ELEXTRA 61501 (10 98/15 98) GENTLEMEN
10	8	3	SASS JORDAN WOA 10980 (1 9615 98) RATS	31	15	6	RICHARD THOMPSON CAPITOL DEVIZ (10 10/15 98) MIRROR BLUE
11)	12	9	ME'SHELL NDEGEOCELLO MAVERICA, SAFE 45333/WB (9 98/15 98) PLANTATION LULLABIES	32	38	23	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 250/28/28/00 WOZ 29 98/13 98/1 AM THE CUTE ONE
12	13	43	DOUG SUPERNAW 864 66133* (9.9813 98) RED AND RIO GRANDE	33	36	33	JULIANA HATFIELD THREE MANAGEMENTS 9277844C IN SMISSRIF RECOME WHAT YOU ARE
13	7	12	DIG RADIOACTIVE 10916/NICA 19 9813 981 DIG	34	35		OCTOBER PROJECT CPC 52947 F1 96 CD 15 960 OCTOBER PROJECT
14	17	5	PAVEMENT MANADOR 92343*MG (10 98/14 98) CROOKED RAIN, CROOKED RAIN	_	-	-	
15	14	25	JOSHUA KADISON SEK 80920ERG (10 98/25 98) PAINTED DESERT SERENADE	35	32	33	BROTHER CANE WARSIN 87797 (9 98/13 98) BROTHER CANE
(16)	19	27	MARTINA MCBRIDE RCA 66280 (9 00/15 08) THE WAY THAT I AM	38	29	7	KRISTIN HERSH SINCREPRISE 45413/WARNER BROS (7 00/11 10) HIPS & MAKERS
17	16	31	CRY OF LOVE COLUMBIA 53404 (9.98 EQ15.98) BROTHER	37	27	5	ROB WASSERMAN MCASSIF 4021 (9 98/15 98) TRIOS
18	9	2	SAM PHILLIPS VIRGIN 29428 (9.98/2.2.98) MARTINIS & BIKINIS	38	37	13	LEE ROY PARNELL 4465TA 18739 19 96/15 981 ON THE ROAD
19	22	35	URGE OVERKILL GETTEN 24529* (5.99/13.98) SATURATION	39	39	3	THE INDIANS POLYDOR \$13853/FLG (9 96/13 98) INDIANISM
20)	33	2	JOHN BERRY LIBERTY 60472 19 98-13 981 JOHN BERRY	40	31	3	MORPHINE ###CORD 10262 (9 5924 99) CURE FOR PAIN

PROSPECTS FOR THE

GROUND WORK: Cruz Records is targeting college and modern rock stations as well as clubs with "Belly To The Ground," the hardeore debut

from Rig, released March 15. With the recent success of felow industrial rockers Nine Inch Nails, which debuted at No. 2 on The Billboard 200 March 26, doors should be open for this brand of rock (see story, page 8).

Bomb's Away, Nailbomb, the one-off band featuring Sepultura's Max Cavalera and Fudge Tunnel's Alex Newport, is taking the metal market by storm with its Roadnumer set "Point Riank " roleased March 8 "Wasting Away" is garnering heavy airplay at KNON Dallas and WWDX

Ron Coleman, label manager of Cruz/SST/Alliance, says the label serviced radio and clubs with three tracks, "Tania, "Syphilis Diller," and "Buried Alive." which features label owner and artist Greg Ginn on quitar. "It's an in-your-face, hard al-

um with eatchy hooks that hit

Lansing, Mich.

you over the head," says Coleman. "I think we'll get an immediate response from college radio and clubs, and once we have a story we'll take it to album

rock." "Buried Alive" is getting play at modern rock outlets WDRE Long Island, N.Y., and KDEO FM Honolulu, and at album rock WITS Indianapolis.

A club tour with Ginn which concludes May 15, should also help expose the new Sun Pedro.

Calif.-based band. Coleman says the label also is conducting a cassette-mailing campaign to mom-and-pop stores on the tour route "We're not going for the big splashy cam-

paign with a big budget We're just trying to work it to neonle we think it can start to snowball with " Ads are running in fanzines such as Slap, Fringe Bene-

fits, Chyme Flys, Tongue Bath, and the Pit Report

FREDDY'S NOT DEAD: A full six months after its Sept. 28 release. Capricorn quintet the Freddy Jones Band is closing in on the Heatseekers chart with its debut, "Waiting For The Night." Without the benefit of a video, the Chicago-based southern rock act is the No. 13 bestselling Heatseeker act in the Mountain region. Capricorn, which recently

ended its distribution deal with WEA (Billhoard, Feb. 19), is expected to use new marketing strategies in conjunction with its



in two years Wednesday (30) for a WFNX Boston-sponsored charity event. Mute will mail hats and T-shirts to radio and retail to promote the band's March 22 release, "Devil Hopping.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP Rotating too, 10 lists of best-sellititles by new & developing artists

EAST HORTH CENTRAL EAST HORTH CENTRAL

I. N7, Sering Bitts Sinnig

I. Adam Sandler, They're All Donne Laugh

I. Sheril Crew, Torodry Hight Music Club 3. Sherpi Craw, Turnday M.
4. Big Head Teddi Monsten
5. Urge Overkill, Saturation
6. Sare Jordan, Rets
7. Cry CR Leve, Brother
8. 12 Gauge, 12 Gauge
9. Janhan Kadhum, Partico

Libes by nerve a sex-sex-1, 12 Geogr. 12 Geogr. 2, Mrt Saell Megaecolis, Floritation Littals 2, Fisha, Queen Of the Pace. 4 87, Servey Birtle Seate 4 87, Servey Birtle Seate 5, Jeff Faranskilly, You Maph Se A Restract Control of the Control of the Control Control of the Control of the Control Control of the Control of the Control 5, John Servey 9, Sternak, Alandy A Ferreys 9, Sternak, Alandy A Ferreys Kadisen, Parted Desert S a McBride, Way That I Am

new distribution agreement with RED. A two-month tour with Giant alternative rock act Big Head Todd & the Monsters is creating region-by-region sales spurts. The tour, which began Feb. 25 in Colorado Springs, Colo., continues through April with stops in California. Arizona, Texas, New Mexico, Utah. and Wyoming

DAVE'S WORLD: If the results of the Dave Matthews Band's recent Colorado appearances are any indication, it looks like the band's major-label debut will meet with a warm re-

After playing in Boulder March 8 and 10, Fort Collins March a, and breckenridge Murch 12 the Charlottasville Va.-based hand's Bama Rags

debut live album. "Remember Two Things," became the No. 8 bestselling Heat seekers album in the Mountain region March 26. The CD-5 "Re cently" was issued Feb. 8 by Rama Rags to al-

bum alternative and album rock radio. The band is heading into Bearsville Studios in New York state, where it will record its debut studio album

to be released by RCA in September or October *Prior to the CD, fans passed

around bootleys of the shows from friend to friend," says Tom Derr. RCA director of artist development. "It's just a grass roots approach to getting them

The band, which mixes jazz and world music with dance and folk beats, complete with violins and saxophone, includes BET house drammer Carter Reauford

TID BITS: Ex-Mary's Danish quitarist David King and drammer James Bradley Jr. have joined forces with ex-Red Hot Chili Peppers guitar tech Robbie Allen to form the Mercury Records band Rob Rule, "She Gets Too High," from the self-titled album due May 17, will be

the first track from the quintet, which lists '70s southern rock and blues among its influences .. Moving On Up, the video

Victoria's Secret. Afte penning hits for Garth rooks, John Michael Montgomery, and Tanya. Tucker, Victoria Shaw turns her attention to her own work, "In Full View," due July 19 on Reprise. She will play dates with Brooks & Dunn on the Jim Beam Club tour in May, "Cry Wolf" hits country radio April 12.

from U.K. dance favorites M-People, was No. 5 on the Box for the week ending March 18. The act's new album, "Elegant Slumming," is due on Epic in May.

Additional reporting was pre wided by Reett Atwood with ansistance by Silvio Pietroluongo.



The Place To Be Retween concert dates. Will Downloa filmed his latest video "Love's The Plece To Be," the title track of his debut Mercury album. Pictured at the shoot, from left, ere Bruce Garfield, Downing's manager; Downing; Larisse Bell, director; Arturo Smith, director of photography; and Steve Willis, video producer.

Kashif Makes Mark As An Educator Producer Teaches At UCLA, Mulls New Album

BY DAVID NATHAN

LOS ANGELES-While he basn't released a new album since his self-titled set for Arista Records in 1989. Grammy-winning producer/writer/ musician Kashif has remained busy as an educator, passing on what he has learned in the industry since starting as a teenage member of the classic funk band B.T. Express.

Kashif, who relocated from Hewaii to the West Coast in 1992, can be found in the college classroom on a weekly basis, teaching eager students at UCLA about the inner workings of the busines

The three-month course, tagged "Contemporary Record Production With Kashif," kicked off Jan. 11 and, in addition to discussing a variety of relevant topics (including publishing, songwriting, promotion, and the legal aspects of working in the industry), the course has featured guest performences by noted musicians like keyboardist Greg Phillinganes and guitarist Paul Jackson Jr.



Among his other projects, Kashif recently acted as music director for a television pilot featuring Diet Pepsi's "Uh-Huh Girls." Pictured are Gretchen Palmer, Melleni Paul, Kashif, and Darlene Dillinger.

A recent field trip to Winsonic Studios in Los Angeles gave students an opportunity to witness on-line production first hand.

"After I went out on a lecture tour of colleges around 1987, I realized how little most people knew about being in the business," says Kashif, whose initial production work with Whitney Houston in 1985 resulted in her first pair of hits, "You Give Good Love" and "Saving All My Love For You." Savs Kesbif, "New artists make

classic errors because there's so much information that's veiled in this closk of secrecy. In the class, I get to walk students through the entire process of recording. Hussein Khashoggi (son of interna-

tional financier Adnan Khashoggi), who is one of 48 students in the class, says, "Since Kashif is a successful producer and artist, he gives us the advantage of seeing both sides of the process. He's explained exactly what the role of a producer is, how much is involved, and what a producer expects from artists be's working with. Buoyed by the response he has re-

ceived from the classes. Kashif says he is seeking other ways to educate future producers, songwriters, and artists, including a 900-number informa-"If someone's getting ready to sign

a publishing deal, they can call the number, ask their questions, and get a response," he says of his planned Recording Industry Information Services line. The service is expected to be fully operational by fall. An intensive four-day seminar, open to the general

public, also is being planned. Kashif also is working on e book, tentatively titled "Helpful Hints: Everything You Better Know About The Recording Industry," which is slated for publication in late 1994 or early 1995

While his focus on education continues, Kashif is working on e number of sical projects. Late last year, Zoo Entertainment recording act Coming Of Age hit the top 20 on the Hot R&B Singles chart with "Coming Home To Love," produced and co-

written by Kashif. Currently, Kashif is finishing sides for Ana Rodriguez, a 20-year-old, Miami-based R&B/pop vocalist who had a pair of hit albums in Japan in the late '80s for Columbia Records. He also is mulling offers to work with a couple of noted instrumentalists.

Of plans to return to recording himself, the multifaceted musician notes, "I worked literally nonstop from 1974, when I was with B.T. Ex press. I began a hiatus from rec ing in 1990 so that I could look at my "It was a time of self-discovery, and

I decided I didn't want the pressure of just getting a new deal. I wanted my career to take its natural course— I had 10 years of everybody wanting something from me. I decided if I was going to do another solo record, it would be on my terms."

Accordingly, Keshif-whose cut ting-edge technological wizardry marked his early albums for Aristais completing work on an instrumental jazz album. Noting that the five Grammy nominations he received during his five-album tenure with the label (which began in 1984) were all for instrumental work, Kashif says, 'It makes sense for me to focus on the instrumental side of my music. That seems to be one of the aspects of what I do that people really enjoy."

Spirit Moves Scott-Heron To Talk Rap Rappers Raise Ire, Gaines Wins Praise

weased his talents for a standing-room-only crowd at the Troubadour in Los Angeles recently and had some strong words about today's rap music artists. "They need to study music," said Scott-Heron, whose

first set in a dozen years, "Spirits," has arrived from TVT Records. "I played in several bands before I began my career as a poet. There's a big difference between putting words over some music, and blending those same words into the music." Heron says there are a

The

Rhythm

few skilled rap acts out there, but many rap about themes that are not truly close to their hearts. "There's not a lot of hu-

mor," he says of rappers' lyrics. "They use a lot of ng and colloquialisms. and you don't really see inside the person. Instead, you just get a lot of postur-

and the Blues

Reg E. Gaines, who was one of several spoken-word acts sharing the bill with Scott-Heron. "Despite the fact that he has natural talent, [Gaines] still indicated that he had an open mind and was willing to learn," Scott-Heron said.

es' debut album on Mercury is titled "Please Don't Take My Air Jordans." Much like Scott-Heron, Gaines offers a collection of rhythm-backed tracks with deep, candid sociopolitical musings. While both men touch on many of the same general problems that continue to plague our society, the generation gap between the two provides enough of a difference to warrant picking up both of their CDs.

SLAMMM DUNK! Death Row/Interscope has a winner with the soundtrack to "Above The Rim." This star-studded, 21-track set kicks a cutting-edge sound and features hardcore rap and new school R&B. SWV leads off with the first single "Anything," a funky midtempo groove that was Al Green classic "Still In Love With You." The B side to the Sure single is H-Town's "Part Time Lover." Other familiar names on the album are 2Pac, Aaron Hall, Snoop Doggy Dogg with Tha Dogg Pound Gangstas, and 2nd one. The set also features several promising new recording acts that will no doubt get lots of exposure. Some of them include Sweet Sable, the Lady Of Rage, Nate Dogg & Warren G, and Lord G. Supervising producer is Dr. Dre

ARTIST Development: Perspective Records threw a private party for its new

female quartet For Real in the upstairs room at the club Tripps in Los Angeles,

One young artist of whom Scott-Heron speaks highly is

where promoter Byron Nelson hosts his Thursday night theme set, N The Industry. Twice during the by J. R. Reynolds evening, For Real took the mein stage area in the downstairs atrium and wowed clubbers by performing sev-eral tracks from the group's debut album, "It's A Natural Thing' Despite being a freshman act, For Real performed with

veteran savvy, smoothly executing its choreographed (albeit simple) moves while blending near-perfect harn Their mood was refreshing, warm, and friendly. In the intimate room, the four ladies interacted well with the audience and generated a strong positive response

BACK TO SCHOOL: Black college broadcasters are converging on the Clarion Hotel in Atlanta Friday and Saturday (1-2) for the 16th annual Black College Radio conference. More than 100 colleges and universities are expected to be represented. Topics scheduled for discussion include funding, sales tips, and public awareness campaigns, as well as programming, production, and management strategies. For registration information, contact convention nan Lo Jelks at Black College Radio in Atlanta



the Jefferson House Middle School in Elizabeth, N.J., about staying in school end keeping a positive mental attitude. The duo's debut single is titled "Comin" On Joining Jessie, left, and Katia is retired NFL player Al Doon, center, who joined Sudden Change at the lecture





All Smilles. EMI/ERG hosted a reception and listening party for artist Dianne Reeves to celebrate the debut of her album "Art And Sunvival." The jam-packed event was held at the St. James in Los Angeles. Pictured at the affair are Reeves, left, and actress Angela Bassett.



IMPACT-BILLBOARD DETWORKING FAIR

In conjunction with the Impact Super Summit Conterence VIII, Impact and Billboard bring you a very special event. The Detworking Fair Part Deux

It is the premier event for "Black Music "R60 Radio "Dlack Retail "Black Ortists
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tou can make a ditterence! Networking Fair: Saturday April 23 Conterence: Thursday April 21 thru Sunday April 24

For Super Summit registration call IMPRCT at (215) 646-8801 for The Retworking Fair, call Suzanne Baptiste at Billboard, (212) 536-5271





BECORD-BERAKING RECORDS. R. Kelt's "12 Pag" ("live) establishes a new record fet the most works at No.1 on the Top REB Altons record. Both class countries for "The Bodynaur" (Arista) and "The Chronic" by the October Row ("reigned at the top of the chart for Sweek. "12 Pag" rucks up its minth week, and unless a new release debuts at No. 1, it could hold the top for some time.

In the R&H Airysky Monitor, "Stump N' Grind" is No. 1 on the R&R Maintenant and Top of Odlitythm-crossover charts. Holding firmly at the top of the Most-Played Rap Tracks chart, also in the Monitor, is "Whatta Man" by Salt-Nepa (Next Plateau). It has been No. 1 for "weeks. R. Kelly and Salt-N-Pepa are scheduled to go on tour together, starting at the end of April. R' will join the tour for some falses. This seems like one show you wouldn't want

GREATEST GAINER/AIRPLAY: This work's mount vinner is the most turn under cort on the night cent. You greated le-st'll the dealbe-statis single: "Bart Time Love" by H-Town and "I'm Still In Love With You' by All-Storm and "I'm Still In Love With You' by All-Storm Heart Time Love Time Storm Air Time Love Time Time Love Time Lo

GHEATEST GAILERGALES. The Grusten GainerSakes sourch goes to bee single that makes the greatest increase in salar points and is not in the top 20 on the chart. Actually, this week the two biggest gainers on the entire chart were singles by Keith Sweat and Heavy D. Lot the award goes to Toni Braxton's "You Mean The World To Me" (Arista) due to its placement on the chart.

FYI: "Never Without You" by Mariah Carey (Columbia) earns a bullet at No. 8 on the singless chart che to an increase in airplay points for its B side and an increase in sales. On the sales-only chart, "Never" moves backward from No. 8 to No. 9, but is bulleted because it meets this week's criteria and helps the song maintain its bullet on the overall chart.

BUBBLING UNDER HOT R&B

THES WELLY	LAST WEEK	WEEKS ON	TITLE AUTST (LAKEL-DISTRIBUTING LAKEL)	THES MEETS	LAST WEEK	WEEKS ON	TITLE AUTOST (LANCE) DISTRIBUTING LANCE)
1	-	1	LOVE COMES AND GOES ED OG & DA BULLDOGS (MERCURY)	14	18	1	PISTOLORIP-PUMP VOLUME 10 (RCA)
1	12	1	HOW DO YOU HEAL A ERGILEN CHIIS WALKER (PENDULUM/ERG)	15	18	1	HUSH HUSH TIP N-TYCE (WILD PTICH/ERG)
1	11	1	UPTOWN HIT RUMOUS (COLUMNIA)	18	-	1	I WANT TO THANK YOU FORM & (RIG BEAT/ATLANTIC)
1	11	1	SKOUNDRELS GET LONELY DRS (CAMTOL)	17	F	1	THE GLOCK WOODS (EPIC)
1	1	1	BAKNAFFEK DAS SFX (EASTWEST)	15	1	1	CHOOSE COLOR NE BADD (GLANT/REPRISE)
1	Ξ	1	I GOT CHA OPIN BLACK MOON (MPECK/NEINOUS)	15	-	1	TAKE IT EASY DEIELAH (ATLANTIC)
1	-	1	HOW ABOUT SOME HARDCORE	20	23	1	DO YOU WANNA GO PARTY KAT (LIFE/BELLMANN)
1	1	1	ANNIVERSARY GERALD ALERGHT (ATLANTIC)	21	F	2	FREAKS DOUG E FRESH (SEE STREET/ISLAND/PLG)
1	24	1	STREET LIFE INTELLIGENT HOODLUM (TUFF SHEAK)	22	F	1	DON'T STOP (HEY HO) FUNKAHWALKZ (BASIK)
LO	7	16	SHORT SHORTS PAHEEM THE DREAM (LIFE/BELLMAPK)	23	20	4	TAKE IT OFF SAN THE BEAST (SIREN)
ii	-	1	THE BELLS COLOR ME BADD (SMANT/REPRISE)	24	17	3	DO THE BOOTY HOP 99 SOUTH (MRAP/ICHEAN)
12	13	5	A LITTLE LOVE NOLONZ (SCOTTI BROS.)	25	19	1	NICE AND LOVELY SHAGET (VIRGIN)
13	_	1	BACK IN THE DAY	846	ping	Unde	r lists the top 25 singles under No 100

Billboard. HOT R&B SINGLES

FOR WE	EEK E	NDIN	G APRIL 2, 1994			v.		TM
WEEK WEEK	2 WIGS	MKS ON CHART	THE ADDRESS OF THE AD	THIS	WEEK	2 WKS	WINS. ON CHURT	THE STATE OF THE S
3 25	W 2	50	* * * NO. 1 * * *	50	68	e ≥ €	-7	YOU DON'T LOVE ME (NO, NO, NO) ABEL & HUMBERDISTRIBUTING LIBEL YOU DON'T LOVE ME (NO, NO, NO)
1 1	1	9	BUMP N° GRIND 6 weeks at No. 1 P. R. KELLY (SEELY (RAKELY) — ICHTOS: ANY 42207	57	11	11	11	YOU DON'T HAVE TO WORRY
7 2	2	11	U SEND ME SWINGIN' MINT CONDITION (C) (T) PERSPECTING 7-4-39	52	19	10	9	TELL ME WHERE IT HURTS • GUESSS
3) 9	10	6	FEENIN' \$300ECI	(53)		66	6	STIR IT UP (FROM "COOL RUNNINGS") DIANA KING
9 9	9	12	GROOVE THANG	54	52	40	11	QUIET TIME TO PLAY © JOHNNY GILL
5) 6	9	6	I'M READY TEVIN CAMPBELL DARRACE D SMARONS (MARVENCE) OF DE NO OWEST LECKARAGINET BLOCK	(55)	-	18	6	WHEN I NEED SOMEBODY RALPH TRESVANT
6) 11	16	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE	56		84	9	ALL OR NOTHING
7 6	6	11	WHATTA MAN ● SALT-N-PEPA FEATURING EN VOGUE HADDE THATCH DE ANADOL CAMED OF THE PROPERTY O	57	15	37	11	SC IN MALDINIDED T SERVELLI (C) (T) MERCURY 1884 211 KRAZY ◆ BLACKGIRL
9	10	9	NEVER FORGET YOU.WITHOUT YOU ● MARIAH CAREY DARRESCH M. CARRY I SAMMON M. CARRY NAUTHANN CO. CH. CO. C.	58	68	61	6	ON AND ON SHYHEIM
9 7	2	15	I'M IN THE MOOD	-	-	V.	-	INSTAGONN S.FRANCIPCI WISON (C) (T) WRIGH 30415
13	14	14	SO MUCH IN LOVE G ST CLAR T ORBITO (JACKSON STRAIGS WILLIAMS) G ST CLAR T ORBITO (JACKSON STRAIGS WILLIAMS) (C) 811727 87271-871-88115	(59)	NE	*	1	BE THANKFUL FOR WHAT YOU GOT PORTRAIT
11 10	9	10	BECAUSE OF LOVE ◆ JANET JACKSON	(60)	68	65	5	WAS IT SOMETHING ◆ FREDDIE JACKSON
2) 10	11	7	RIBBON IN THE SKY ♦ INTRO	(61)	66	66	9	ZUNGA ZENG + K7
13) 11	20	6	TREAT U RITE	62		77	9	YOU DON'T WANNA MISS # FOR REAL
14) 22	41	9	HOW DO YOU LIKE IT? KEITH SWEAT	62	68	84	6	W WELDAN IN WELLAND PAINE ID ITS ALM OSSEPTITION FUNKY POETS
15 15	15	11	STAY • ETERNAL	64	66	46	11	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") • SHABBA RANKS
B 24	24	7	AND OUR FEELINGS © BABYFACE	64	69	66	11	SUBMIT STEWART IN THE
17 9	6	12	(LAY YOUR HEAD ON MY) PILLOW • TONY! TON!! TONE!	(66)		95	3	DED TIMES' SAKE
18 18	22	10	TOWNTON/TOWNTONE/TT CHRISTIAN D.W. GENS H. WIGGINS) (D.I.V. WING 858 24CHIERCURY BELIEVE IN LOVE TEDDY PENDERGRASS	(67)		30	3	NAMELER VILLER SEATE STRONG CONTROL CO.
19 12	10	19	LAN TOOM TRACE ON ATT PILLOW - TOOM TOOL TOOK COMMISSION THE COMMISSION THE COMMISSION TOOL TOOK COMMISSION THE COMMISSION TH	68)	83	_	2	DEBATTLECAT (DOMPRO, K GILLIAM) (No. CT) OUTBURST, PAR, 27349*CHAOS PLAY MY ETHNIK (FECAM *SLICAD MILL*)
20) 31	54	3	6.5 SWING (D.5 SWING) NC UPTOWN 54723 MCA GOT ME WAITING ♦ HEAVY D. & THE BOYZ	(69)	-	83	4	D WIGGINS ID WIGHTEN WILLIAMS! ICL (TO GO BEACON EXPORTED IN THE PROPERTY OF T
_	-	3	PROCE PROVED TO UPTOWN SHIPS TO CO.	70	-	-	4	B MODIFIER OF A LICENTED SHAPE OF BROWN
21 19	13	10	OR DRE ISNOCP DOGGE DISC. DR DREE OCT ONS CTI ON DEATH ROWINTERSCOPE 98318 ATTACHED	-	67	72	5	R SUTTERFEZ IS MASUE M MCLARENC, PRICE R LARKINGUR (UT)ERREZ B RAMIREZ) (C) (T) MERCURY 658 402
22) 25	29	8	DRIGANZEO MOZE COLUMAST OPIGANIZZO HOIZED COLUMASTA COLU	71	63	58	15	LET'S MAKE LOVE AMALIA HALL PLISTEWART) ### AARON HALL ###################################
23 23	26	. 8	A BETTS IN REGERCOLULUS (C) (D) (T) (V) (O) MANEROCUSINE 18126/982995	72	73	86	8	TERMINATOR XL SMITH (C SHOCKLES, MILLER R EARLS MILLER) (C) (H) (T) RALICHAOS 773 64/COLUMBIA
24 16	5	15	UNDERSTANDING XSCAPE 10 UPS M SEAL (M SEAL) ICL M SO SO DEF 7772/35CD LUMBIA	73	72	67	17	PROCESS OF ELIMINATION • ERIC GABLE OHISTIAN (C WARRIN Y I STILE) CO ON EFIC 77288
25 24	19	26	BAINTACE, DISMMONS (BAINTACE,D SIMMONS) (C) (D) IN GWEST 18:MGWARNER BROS	74)	79	-	2	WORKER MAN CIRLUMA KELLY (O SMITI(AKELK) 4CI (VI (T) EPIC 77289
26 27	25	16	G WILLINSON M SIMPSON EHANODOL KELLT WILKINS, SIMPSONO (C) (C) (O) (X) BLUE HOTE 4494 SCAPITOL	(75)		_	2	WHAT GOES UP FINENERLY OF REVERLY, A REVERLY) MAZE FEATURING FRANKIE BEVERLY (C) WARREN RHOS 18232
27 20	17	13	WHEN A MAN LOVES A WOMAN \$ 3007 WATLEY ART & RHYTHMIJ WATLEY _ CAMPBELL) (C) MOX 54793	76	65	63	15	SKIP TO MY LU + LISA LISA SALAH (SALAH CASTOR THOMAS PRINT, CASTOR THOMAS A CHASTAM) (C) (N) (T) (1) (0) PRINCULUM SECRETAGE C) (N) (T) (1) (O) (P)
28 28	34	8	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL") ◆ AFTER 7 K ANDES IN ANDES THARRES A SONES IN CAREY? (C) (D) BEACON 1,0006 FOR	1		85	5	IT AIN'T HARD TO TELL URICE PROFESSOR ON P MITCHELL NUONES (C) (T) COLUMBIA 77385
29 26	21	24	NEVER KEEPING SECRETS BABYFACE BABYFACE (C. IV) EPIC 77264	78	82	80	6	MC EH1.83 SUP SEHT, THOMPSON, ALPHA BREED, BJ. SUP) OC. OND. (T) UC ASSMULTING BEAT 9833 LATUACHD OC. OND. (T) UC ASSMULTING BEAT 9833 LATUACHD
30) 36	50	7	DREAM ON DREAMER	79	71	59	16	BELIEVE THAT G LEVERY E MICHOLAS IS LEVERY E NICHOLAS I CO OWEST TRESS ANABYER BROSS.
31) 33	31	8	I'M OUTSTANDING STREAM RESERVON REPORTED FOR CHARGING A PREPIRE COURT, I CLUS, SERVICE COURT, COURT COURT, C	80	90	-	2	MANGOL (KANSOL & THE CREATORS DYNAMITE) 10 MOTOWN 2234
12 34	32	9	CERRON I SOLUCI SINGOLI RECOVERNO DELLOVA ATRIBUTO DI TILI. SENGGI, CIRITI DI ACCESSI DI	81	74	53	. 9	FAITHFUL D FUSTIN A HONONOS (A MENNINSS) CC J JVC 42186
33 32	28	18	DUNKIE BUTT (PLEASE PLEASE PLEASE) ★ 12 GAUGE K DVANS D MONETY D MINORY & PRINCEY & GRIDON ID (T) 00 STREET LIFE 75373800TH BROS	82	88	88	14	SOUND OF OA POLICE SHOWSKE IL PARKERUR LEMAY) \$\(\text{KRS-ONE}\) \$\(\text{OD}(T) \text{JVE 42192}\)
34 30	30			83	78	74	5	DA BOMB J DUPSI (CI (M) (T) RUFFHOUSE 77379(CO (UMBIA)
			GREATEST GAINER/SALES	(84)	91	-	2	FM GONNA MAKE YOU MINE ◆ TANYA BLOUNT SHURLEY ON WILLIAMS J MICALL BRIT IS SHURGED. BIT TO CATOOR 855 534PLG
35) eo	69	3	YOU MEAN THE WORLD TO ME LA REID BRANTACE D. SIMMONS IL A REID BRANTACE D. SIMMONDS OT TO LAFACE 2-4054-WIRSTA	85)	NE	*	1	PAPA'Z SONG ### 2 PAC DUET WITH MOPREME ### 2 PAC DUET WITH MOPREME ### 15 IT TO INTERSOPE RECEIVED ATLANTIC #### 2 PAC DUET WITH MOPREME #### 2 PAC DUET WITH MOPREME ##################################
36) vo	45	7	A SECURE YOU WINCH SETTE ACT YET ***ARETHIN FRANCHIS AND ACT YET AND ACT YET ALL YOU ARE A	86)	NE	*	1	TALL COME DOWN DITE MADE:
37 29	23	17	ALWAYS ON MY MINO B.A. INCREASE REAL MILEON, O. SCOTT) CO. (D) (T) RCA 62739	87	81	75	9	MONEY IN THE GHETTO THE DANGEROUS CREW (T SHAM) CE (T) JAVE 42195
38) 43	71	5	BORN TO ROLL MASTA ACE INCORPORATED AS DISCOULT AS A SHOWN E MENTOCHIT LARLES (C. ONLY) DELOCALS WHITE 983155457WEST	88	76	79	5	BABY WHERE WERE YOU THOMPSON GLERNON D. CULLERO THE REAL SECUCTION OCITIATIANTIC BYZEM
39 37	38	. 5	JUST ANOTHER DAY \$10,00 OWING APACHD \$10,00 OWING APACHD \$10,00 OWING APACHD	89	86	82	19	COME CLEAN DI PREMER IR 1 CHIS, CMARTIN C PARKER F SCRUSSS KUDNEST TANLOR) \$\int \text{JERU THE OAMAJA} \(\mathbb{C}_1(T) \text{ PREDAY 127 ODQ FFRR} \)
40 45	55	3	MY LOVE MARY J. BLIGE DHALL INCREENE D HALL) DUPTOWN SATERAMICA	90	NE	*	1	SATISFY YOU DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE BLOREN BLOREN CO. OR CT. SRAS 54572MCA
41 39	47	4	ELECTRIC RELAXATION (RELAX YOURSELF GIRL) A TRIBE CALLED QUEST	91)	NE	W > .	1	TWO HEARTS EARTH, WINO & FIRE
12) 47	64	3	PUMPS AND A BUMP + HAMMER	92	87	87	4	CLOSE TONIGHT UNIV
43 42	43	7	MASS APPEAL	53	95	100	3	YEAH YEAH THE NEW 2 LIVE CREW THE NEW 2 LIVE CREW
M 35	27	10	IT'S ALL GOOD ◆ HAMMER	34	93	90	18	WHAT'S MY NAME? ● SNOOP DOGGY OOGG DROFT SNOOP OG DEATH FORWATTRICOPY WASHATTANDED.
45 38	35	23	BETCHA'LL NEVER FIND ◆ CHANTAY SAVAGE	95	80	81	7	WE CAME TO MOVE YA I MECHANIC TO MOVE YA I MECHANIC TO MOVE YA OF MODE OF THE PROPERTY OF
16) 51	52	7	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) • WU-TANG CLAN	96	100	92	3	SOUND BOY KILLING MEGA BANTON MUNICIPAL BANTON B WHITE OUT OF UP \$200
-	-		CAX & A. CASH ROLLS SUPPLY THING AROUND BY: * WILL AND LIGHT * COMPANY AND LIGHT * COMP	97)	NET	*	1	HOOPE IN THE CHETTO IN CONSTRUCTION OF THE CHETTO OF THE C
17) 62	-	2	PART TIME LOVERITM STILL IN LOVE WITH YOU H-TOWN/AL B. SURE! ALB SURE! D SWING IGREENLADGON WITGHELD WING PERSON OF DEATH POWNITERSCOPE PROPRIATION TO	98	92	93	4	HEAVEN HELP NEW THE
	_	_	PATRIC AND PATRIC	(00)			1	WUSSUP WIT THE LIV + DIGITAL LINGERGROUNG
48) 55	70	4	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) CONSCIOUS DAUGHTERS CONSCIOUS DAUGHTERS CONSCIOUS DAUGHTERS CONSCIOUS DAUGHTERS	99	NE	~		D FLOIG JACOBS A BROOKS T SHAKUR C ASKEW M HAMPTONE ICI (T) TOMBY BOY 612

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en i	national	sub-sample	of POS (point	of sale) eq	sipped key	R&B retai	stores	which report numb
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THE WEEK	AST WEEK	NO \$333	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	Hes WEEK	LAST WEEK	NO SXG39	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
F	3	*	** NO. 1 **	38	35	24	BREATHE AGAIN TON BRACTON (LAFACE/ARISTA)
D	1	7	BUMP N' GRIND R NELLY (INC) 7 weeks at No. 1	39	41	8	FUNK DAT/WHY IS ITT
2	2	9	PLAYER'S BALL OUTHAST (LAFACE/ARISTA)	40	29	17	CRY FOR YOU JOSE (UPTOWN MCA)
3	3	8	GIN AND JUICE SHOOP DOGGY DOGG (DEATH ROW)	41	37	5	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
Ð	8	5	THE MOST BEAUTIFUL GIFL IN., PRINCE (NPG-16LLMARK)	æ	52	8	ON AND ON SIGNESM (VIRGIN)
5	4	11	WHATTA MAH SALT A-PEPA EN VOQUE (NEXT PLATEAU)	0	L	1	YOU MEAN THE WORLD TO ME TON BRAXTON (LAVACE ARISTS)
6	5	20	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	44	46	7	CAPS GET PEELED DIC (ASSAULT) THE BEAT (ATLANTIC)
7	6	14	U SENO ME SWINGIN' MINT CONDITION (PERSPECTIVE)	45	33	10	WHEN A MAN LOVES A WOMAN
(I)	9	12	SO MUCH IH LOVE ALL-4-ONE (RLITZZ: ATLANTIC)	46	43	5	YOU DON'T LOVE ME
D	7	8	HEVEN FORGET YOU MAJAN CAIR Y (COLUMBIA)	47	53	9	QUIET TIME TO PLAY
10	19	5	BORN TO ROLL MASTA ACE INC (DELECTUS WINTL)	48	4	8	LET'S MAKE LOVE AARON HALL (SLAS/NICA)
D	24	2	GOT ME WAITING HEAVY D & THE BOIZ SUPTOWN MCAS	49	48	5	IF THAT'S YOUR BOYFRIEND MESHELL NOSCEOCELLO (MAYERICO)
120	12	4	PM READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	45	3	TREAT URITE ANGELA WHILUSH (ELEXTRA)
B	32	2	HOW DO YOU LIKE IT?	51	49	19	U.H.I.T.Y. QUEEN LATIFACT (MOTOWING
Œ	15	2	PEENIN' JOSEO (JPTOWN/MCA)	52	51	25	CAN WE TALK TUNICAMPRILL (QUEST/WARMER BROS
15	10	15	CANTALOOP (FLIP FANTASIA) US3 (BLUE HOTE/CAPITOL)	53	47	14	ALWAYS ON MY MINO SWY (RCA)
16	11	7	FM OUTSTANDING SHIQUILE O'NEAL (INT)	14	40	10	CAY YOUR HEAD ON MY) PILLOW
W	17	3	PUMPS AND A BUMP HAMMER (GIANT, REPRISE)	35	64	6	IT AIN'T HARD TO TELL
18	14	7	YOU KNOW NOW WE DO IT ICL CUSE (PRICHETY)	56	50	14	FAMILY AFFAIR SHAIRA RANKS (ATLAS/FLG)
Ð	20	4	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCAWACE)	57	59	19	COME CLEAN ERU THE DAMAJA (PERDAY/FFRE)
20	13	8	IT'S ALL GOOD HAMMER (GIANT, REPRISE)	58	54	46	WHOOMP! (THERE IT IS) TAG TEAM (LFE/BELLMARK)
21	16	10	GROOVE THANG ZHANE (ILLTOWN MOTOWN)	1	I	1	PAPA'Z SONG ZPAC (INTERSCOPE/ATLANTIC)
22	18	13	UNDERSTANDING ESCAPE (SO SO DE FOOLUMBA)	1	73	2	SWEET POTATOE PIE
23	23	3	ELECTRIC RELAXATION A TRISE CALLED QUEST (ANE)	81	58	9	MONEY IN THE GHETTO
24	22	4	GONNA LOVE YOU RIGHT AFTER 7 (BLACON FOR)	62	57	5	IT ALL COMES DOWN TO THE TERMINATOR X (RAL-CHAOS/COLUMBIA)
z	21	7	MASS APPEAL GANG STARR (CHRYSALIS/ERG)	63	56	6	DA BOMB KINS KIKSS (RUTTHOUSE/COLUMBIA)
30	39	5	AND OUR FEELINGS BASTRACE (CPC)	64	55	22	HERO MARIAH CAREY (COLLININA)
27	25	4	JUST ANOTHER DAY QUEEN LATERH (MOTOWIN)	65	63	14	BETCHA'LL NEVER FIND CHANTAY SAVISE (LD./RCA)
28)	38	5	COMIN ON STRONG SLOGEN CHANGE (EASTWEST)	66	61	22	HEVER KEEPING SECRETS

15 STAT Content N. ASSAP (SIG. ASSAP (MCA. ASSAP)
15 STAT CONTENT N. ASSAP (MCA. ASSAP)
16 STAT CONTENT N. ASSAP (MCA. ASSAP (

U SERO ME SWINCIN' (New Perspective, ASCAP)
MAS IT SOMETHING (Leun St., BNI/Honey Leek,
ASCAP/Full Neel, ASCAP/Mindoweet Pacific, ASCAP)

I	R	&B	Si	ngl	es	Sal	es.
						58 retail stores ert.	
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DINDOO					WEEK ENDING APRIL 2, 1994	R	&B SINGLES A-Z	Dill		JU.		UH	·W	EER ENDING APRIL 2, 191
Ho Compiled for any electrons referencing of	t R&B Ail		1	2	TM systems Radio Track service. 75 R&B stations. 3 by gross impressions, computed by cross- used in the Hot R&B Singles chart.	54 37 10	TITLE (Publisher – Licensing Org.) Sheet Malic Dist. ALL OR MOTHER (James, ASCAP/Olack Hand, ASCAP/OT Comm. ASCAP/Org. AUXIST ON BY 1800) (Barrer-Tameriane, Bitt/Interscope Pract, Bitt/Olace Jeen, Bitt/Windor, ASCAP/Orlange Cort of Sessores, Bitty William AND CORT FELLINGS (Sony Song, Bitt/Cort.) Bitt/Poble Loc. (Bitt/Views Jernschap, Bitt)	Cor		t R&B Sin from a national sub-sample of POS (point of or to SoundScan, Inc. This data is shed in the	g	e	8	Sales
WEEK.	TITLE			N 1		11	BECAUSE OF LOVE (Back lot, BMI/Fiyls Tyrns, ASCAP) WBM BELIEVE IN LOVE (Top-On, BMI/Fieck, BMI/Fix Rob,	THE WEEK	MEST WEEK	TITLE	S WEEK	TWEEK	NO STREET	TITLE
TAS LAST	ARTIST (LABEL/DISTRIBUTING LABEL)	L					SMI/LENG IN LOVE (180-LN, SMI/Screy, SMI/Screen Germ- EMI/LENG) MEM BELIEVE THAT (Traces, SMI/Screen, SMI/Screen,	ž.	3 3		38	33		ARTIST (LABEL/DISTRIBUTING LABEL)
1 1 16	* * NO. 1 * *	3	4	3 2	MARY J. BLIGE (UPTOWN MCA)	79	BELIEVE THAT (Trycop, BMI/Zomba, BMI/Ramal, BMI/Claveland's Own, BMI) CPP BETCHA'LL NEVER FIND (Last Song, ASCAP/Third	6	, ,	* * NO. 1 * * BUMP N' GRIND * NELLY (INC) 7 weeks at No. 1	39	41	-	BREATHE AGAIN TON BRAXTON (LAFACE/ARISTA) FUNK DAT/WHY IS ITT SAGAT MALE)
2 2 18	BUMP N' GRIND R KELLY (INE) 4 weeks at No. 1	1	1	8 7	TON BRAXTON (LAFACE/ARISTA)	65	BETCHATLI NEVER FIND (Lest Song, ASCAP/Thed Count, ASCAP) BE THANKFUL FOR WHAT TOU GOT (Purple Records,		2 9	PLAYER'S BALL OUTLAST (LATACE ARISTA)	_	29	17	CRY FOR YOU JOICE (APTOWN FICE)
3 3 13	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)	н	4	15 8	A DEEPER LOVE ARETHA FRANKLIN (ARISTA) COMIN' OH STRONG SUCCEN CHANGE (LASTWEST)	39	ASCAP/American Dramm, ASCAP/Delicious Apple, ASCAP/American Dramm, ASCAP/ BORN TO ROLL (DAMASTA, ASCAP/Yeary White,		3 8	GIN AND JUICE SHOOP DOGG! DOGG (DEATH ROW)	-	37	_	
3 3 3	GROOVE THANG ZHANG (ILLTOWN MOTORN) FEEHIN' KOCCI (UPTOWN/MCA)			1 9		38		ш	8 5		00	92		HEY D.J. LIGHTER SHADE OF BROWN (MERCURY) ON AND ON SHIPEN (MEGN)
5 7 16	YOUR BODY'S CALLIN'	H	+	16	YOU DON'T LOVE ME	25	BUMP N' GEND (Zonde, BMI/R Kelly, BMI) CPP CANTALIDOP (TUP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WEM		4 1		9	Ê	i	YOU MEAN THE WORLD TO ME TON BRAXTON (LAVACE, ARISTA)
6 4 24	R RELLY (ANE) SEVEN WHOLE DAYS TON BRANTON (LAVACE/ARISTA)	н	-	2 :		25		6	5 2	DUNKIE BUTT 12 GMGE (STREET LIFE (SCOTT) BROS)	44	46	7	CAPS GET PEELED DIC (ASSAULT THE REAT ATLANTIC)
7) 12 7	TON BRAZION (LAFACE/ARETA) FM READY TEVE CAMPBELL (OWEST/MARKER BROS)			4 5		75	Los, BMI/Warner-Tamedram, BMI) HL/WEM CAPS GET PEELED (Power Artist, BMI/Tamu, BMI/What's Hot, BMI/Ta Boe Cleaned, BMI/Tavuby, BMI/X Mex, BMI/XeGuthe, BMI)	7	6 1		45	33	10	WHEN A MAN LOVES A WOMAN
8 5 24	(LAY YOUR HEAD ON MY) PILLOW TOWN TOWN TONG (WHG. MERCURY)	li	6	18 4		*		1	9 1:		46	43	5	YOU DON'T LOVE ME DAMN PENN (BIG BEAT (ATLANTIC)
9 8 13	CRY FOR YOU JOSEO (UPTOWN INCA)	ا	2	N I		46 19	Change, BMI/Norteen Eighty, BMI(Mizms, BMI) C.R.E.A.M. (BMG, BMI(Wa-Tong, BMI) HI, CRY FOR TOU (EMI April, ASCAP/DeSwing Mob.		7 8	HEVEN FORGET YOU MAINA CARE Y CCC LIMBIA)	47	53	9	QUIET TIME TO PLAY
10 10 19	SHIHH TEVIN CAMPBELL (OWEST/WARNER BROS)	١		1 3		83	DA ROME (FM) And ASCAP/As Control ASCAP/So.	10	19 5	BORN TO ROLL MASTA ACE INC (DELEGICES WINE)	48	44	8	LET'S MAKE LOVE AMON HALL (SLAS, NCA)
11 11 14	PM IN THE MOOD CE CE PENISTON (AMM PERSPECTIVE)	1	0	4 3		34	So Def, ASCAP) WIRM A DEFEND LOW CROSS SISTED ACT TO JOHN ASCAP	0	24 2	GOT ME WAITING HEAVY D & THE BOTZ (UPTOWN/MCA)	45	48	5	IF THAT'S YOUR BOYFRIEND MESHELL MORGEOCELLO (MANERICA)
(E) 17 7	TREAT U NITE ANGELA WINELSH (ELEKTRA)	li		0 1		38	/Childre, ASCAP/Virgin, ASCAP/ENI, ASCAP) HL DREAM ON DREAMER (Ny Dee Line)	020	12 4	FW READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	45	3	TREAT URITE AMGELA WINIUSH (ELEXTRA)
(ID) 18 42	HIBBOH IN THE SKY	6	d:	9 1		33	ASCAP/D.A.R.P., ASCAP/ENI Apri, ASCAP) WEM DUNNIE BUTT (PLEASE PLEASE PLEASE) (AMI, BNI)	Œ	32 2	HOW DO YOU LIKE IT?	51	49	19	U.H.I.T.Y, QUEEN LATIFACH (MOTOWING
(14C) 15 17	BECAUSE OF LOVE	d	201	2 3		41	ELECTRIC BELAXATION (BELAX YOURSELF GIRL) (Zombo, ASCAP/Juzz Merchant, ASCAP) CPP FATHERIL (Banns Tribs, ASCAP/Jee, ASCAP)	Œ	15 2	FEENIN' JOSEO (UPTOWN/MCA)	52	51	25	CAN WE TALK TEVIN CAMPBELL (QHEST/WARNER BROS
15 9 18	WHATTA MAN SALT-N-PEPA, EN VOGLE (HEXT PLATEAU)	l	3	19 2	SHOWER TIME TO PLAY	64	FAMILY AFFAIR (Mijac, BMI/Warner-Tamertone, BMI)	15	10 b	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)		47	14	ALWAYS ON MY MINO SMY (RCA)
(16) 23 5	THE MOST BEAUTIFUL GIRL IN	lŀ	4	6 1		97	FEEL ME (Drop Science, ASCAP) FEELNIN' (EMI April, 8001/DeSump Moh, ASCAP) WENI FRINK DAT/WHY IS IT? (Extragon, 8001/Sam Blak,	16	11 7	FM OUTSTANDING SHAQUILLE O'REAL (JIVE)	54	40	10	(LAY YOUR HEAD ON MY) PILLOW TON!! TON!! TONE! (WING: WERCURY)
17 13 26	CAN WE TALK TEVN CAMPBELL (QWEST/WARNER BROS)	6	0	4 !		65		120	17 3	PUMPS AND A BUMP HAMMER (GIANT REPRISE)	(35)	64	6	IT AIN'T HARD TO TELL NAS (COLUMBIA)
18 14 30	NEVER REEPING SECRETS	6	Ð.	-1	ALL DR NOTHING	21	GIN AND JUICE (WB, ASCAP/Man-Kingts, ASCAP/Sony Tunes, ASCAP) WISH GONNA LOWE YOU RIGHT (FROM SUGAR HILL)	18	14 7	YOU KNOW NOW WE DO IT ICL CUSE (MINORITY)	56	50	14	FAMILY AFFAIR SHAIRA RANKS (ATLAS/FLG)
19 19 11	STAY (10MM, (EM/ERG)	li	7	12 1		28	GOMMA LOVE YOU RIGHT (TROM SUGAR HILL) (Kelande, ASCAP/Chapters Of You, BM (Sir Ricky, ASCAP/BMS, ASCAP/Maestro, ASCAP/Duily Duible,	19	20 4	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCANFACE)	57	59	19	COME CLEAN ERU THE DAMAJA (PRIDAY/FFRE)
20 20 8	BELIEVE IH LOVE TECOY PENCERGRASS (ELEKTRA)	16	e)	51 6		_	ASCAP/BMG, ASCAP/Maester, ASCAP/Buely Double, ASCAP/Polygram Int'l, ASCAP/ GOT MIT WANTING (E-Z-Dus-II, ASCAP/Pyte Rick,	20	13 8	IT'S ALL GOOD HAMMER (GANT, REPRISE)	58	54	46	WHOOMP! (THERE IT IS) TAG TEAM (LFE/BELLMARK)
21 21 3	HOW DO YOU LIKE IT	1	9 :	33 2			ASCAP/(MI, ASCAP)	21	16 1	GROOVE THANG ZHANG (ELITORIN) MOTOWING	(39)	Ε	1	PAPA'Z SONG 2PAC (INTERSCOPE ATLANTIC)
ZZ) 24 8	AND OUR FEELINGS	6	0	8 :	STIN IT UP DANK KING (CHAOS-COLUMBA)	•	ASCAP/Baby Engers, ASCAP/Shown Brene, ASCAP/Fredde Der, BMI) HERE WITH ME (Brandon Barnes, BNI/Songs Of PulyGram, BMI/Polygram tor), ASCAP/Cancel Lunch,	22	18 1	UNDERSTANDING ESCAPE (SO SO DEF-COLUMBIA)	®	73	2	SWEET POTATOE PIE DOMINO (DUTBURST/RAL/CHAOS)
23) 27 9	SO MUCH IN LOVE	9	D:	3 3		60	HERE WITH ME (Brandon Barnes, SMI/Songs Of PolyGram, BMI/Polygram (srT), ASCAP/Cancal Lunch.	23	23 3	ELECTRIC RELAXATION A TRISE CALLED QUEST (2NE)	\$1	58	9	MONEY IN THE GHETTO
28 28 7	DREAM ON DREAMER BRAND NEW HEAVES (DELECOUS WAYL)	l	2 1	13 4	DN AND ON	70	ASCAP/Midright, ASCAP) MEY D.J. (FROM NIL VISA LOCA) (Chamma, ASCAP/Warner-Tamerlane, ASCAP/MIII Blackweel, BMI/Hip Hep Te Pop, BMI/Hip Hep Lace,	24	22 4	GONNA LOVE YOU RIGHT	62	57	5	IT ALL COMES DOWN TO THE
25) 30 9	MY LOVE MARY J BLIGE (UPTOWN-MCA)	1	3) (10 5	YOU DON'T WANNA MISS FOR FEAL (ASM PERSPECTIVE)		ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Nip Hep Ta Pop. BMI/Nip Hep Lace, EMI/Chrysolia, BMI/CPP/WEM	20	21 7	MASS APPEAL GANG STARR (CHRYSALIS/ERG)	63	56	6	DA BOMB MIS KIROSS (RUFFHOUSE/OOLUMBA)
26 18 21	UNDERSTANDING XSCAPE (SO SO DEF/COLLININA)	ŀ	4 1	7 4		14	BNI/Chrysala, BNI) CPP/WWM HOW DO YOU LIKE IT? (Keth Sweet, ASCAP/E/A, ASCAP/WB, ASCAP/Scettsville, BNI/EN) Blackwood,		39 5	AND OUR FEELINGS	64	55	22	HERO MARIAH CAREY (COLLIMBIA)
27 22 8	IF THAT'S YOUR BOYFRIEND ME'S-ELL NDEGEOCELLO (MAVERCIA)	16	5	55 1	SKIP TO MY LU			27	25 4	JUST ANOTHER DAY QUEEN LATERH (MOTOWN)	65	63	14	BETCHA'LL NEVER FIND CHANTAY SAVIGE (LD./9CA)
28 25 8	HEVER FORGET YOU MARIAH CAREY (COLUMBIA)	6	6	- 1	WHAT GOES UP MAZE FEATURING FRANCE REVERLY (MR)	23	BMI) WEM I BELIEVE (Thris Tyme, ASCAP/Bridgeport, BMI) I BELIEVE STORE BOTTISEND (HE MASATT LAST MEDET) (Wanner-Tamerlam, BMI) Wemintonary Jazz Gant, BMI/Monad-Homan, BMI) WBM	280	38 5	COMIN ON STRONG SCOOL CHANGE (EASTWEST)	66	61	22	HEVER KEEPING SECRETS BABYFACE (EPIC)
28) 12 3	GOT ME WAITING	ŀ	7 5	7 1		94		23	31 1	PM IN THE MOOD CE CE PENSTON (ASM: PERSPECTIVE)	0	-	1	FOR OLD TIMES SAKE SWEET SAULE (STREET LIFE/SCOTT) EROS
30 25 22	ALWAYS ON MY MIND	1	o.	-1	I BELIEVE SOUNDS OF BLACKINESS (PERSPECTIVE)	,	ASCAP/Tend Costs, ASCAP) THI IN THE MOOD (IMI Wygs, ASCAP/Soven And Brendon, ASCAP/Canadid, ASCAP) HL	30	26 5	STAY (1(HML (EN: EPG)	(B)	Ξ	1	ROUND AND ROUND GLENN JONES (ATLANTIC)
31 29 14	WHEN A MAN LOVES A WOMAN	6	Đ.	-1	PUMPS AND A BUMP	31	Brendon, ASCAP/Cesadida, ASCAP) HL FM OUTSTANDING (Stoo Lyrics, ASCAP/Chrysolis, ASCAP/Zomba, ASCAP/Erick Sernon, ASCAP/Esking	00	62 2	PLAY MY FUHK SMPLE E IREACON FORG	60	66	9	ZUNGA ZENG K7 (TOMMY BOY)
30 30 8	YOU MEAN THE WORLD TO ME TON BRAYTON & MACE (ARSTA)		Ø.	-1			ASCAP/Zombs. ASCAP/Ersch Sermen, ASCAP/Taking Core Of Bussess, EMI(CPMC, EMI) CPP THI READY (Ecal, BMI/Sony, BMI) HL IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI	32	27 8	ARE THA FRANKLIN (ARISTA)	70	60	18	YOU DON'T HAVE TO WORRY MARY J BLISE (LIFTOWN MCA)
33 31 23	BETCHA'LL NEVER FIND CHANTAY SAVAGE (LD. 19CA)	16	D.	-1		n	IT AIN'T HARD TO TELL (Large Professor, ASCAP/(NI)	(33)	42 4	BELIEVE IN LOVE 1(DOY PENDERGRASS (ELEATRA)	71	85	21	KEEP YA HEAD UP 200C (INTERSCOPE/ATLANTIC)
OF 34 9	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE: CAPITOL)	1	2 1	55 1	ERC GABLE (EPIC)	72	Ages, ASCAP/EE Wel, ASCAP/Sharmaics, ASCAP/ IT ALL COMES DOWN TO THE MONEY (Sheckler, BML/Extra Stammer, BML/Funk Groove, ASCAP/Lacy		35 7	WU TANG CLAN (LOUD-RCA)	72	69	25	GANGSTA LEAN DIS (CAPITOL)
OSO 58 2	ANYTHING SWY (RCA)	ŀ	3	72 :	FUNKY POETS (550 MUSIC-EPIC)	44	Three, 6MI) IT'S ALL 6000 (Rap 6 Mere, BMI) JOY (Kang's Thong, BMI/Wildeser, SMI/Big Trell,	ш	28 7	JANET JACKSON (VIRGIN)	73	71	8	KRAZY BLACKGISL (HAPER/SICA)
₩ 37 €	IT SEEMS LIKE YOU'RE READY	Ŀ	_	1 1	HAMMER (GIANT/REPRISE)	80			34 4	MTRO (ATLANTIC)	Œ	-	8	PROCESS OF ELIMINATION LINC GABLE (EPIC)
37 36 8	GONNA LOVE YOU RIGHT MTER 7 (BEACON/TOX)			15 5		57	JUST AMOTHER DAY (Queen Labfah, ASCAP) KRAZY (ATV, EMI/Penny Funk, BMI/Méus Dog, BMI)		30 1		75	88	23	SEX ME R RELLY (JIVE)
○ Tracks mo	ving up the chart with suplay gains. © 1994					17	(LAY YOUR HEAD ON NY) PILLOW (Polygram Int'), ASCAP (Tony Tony England ASCAP (Dates ASCAP) NI	0	ingles :	with increasing sales. © 1994, Billboard/BPI	Comes	unica	tions	and SoundScan, Inc.
	NOT R&B RECU	RI	E	NT		63	ASCAP/Tony Toni Tone, ASCAP/Dargo, ASCAP) HI, LESSORS LEARNED (Sony Tunes, ASCAP/Eupens, ASCAP/Boss NR, ASCAP)		BMI/B ASCAP	ndgeport, BMI/Southfield, ASCAP/Micon,	71	100	ME MAT 0	DES UP (Amazument, EMI) A MAN (Sons DI K.oss, ASCAP/Sandis,
1 1 2	COME INSIDE INTRO (ATLANTIC)		4	-T	THE MORNING AFTER	71	LET'S MAKE LONE (INCA, ASCAP/Entige, ASCAP/Lane Brane, INN) CPP MASS APPEAL (Gifted Pearl, ASCAP/10 Kid,	94	QUIET	TIME TO PLAY (Flyso Tyme, /Porspective, ASCAP) WBM N IN THE SKY (Black Bull, ASCAP/Jobetz,	,	AS	SATE SCAP	A MAN (Sons Of Kons, ASCAP/Sundis, West Plateou, ASCAP/Inving, BMI) CPP A MAN LOVES A WOMAN (A Divs,
2 2 5	HEY MR. D.J. ZHANE (FLASOR LINET/EPIC)	ı	5	12 1	MET JACKSON (VIPIGIN)	43	MASS APPEAL (Gitted Pearl ASCAP) IO Kid, ASCAP/EM April, ASCAP) WBM MONEY IN THE GHETTO (Zomba, BMI) CPP THE MOST BEAUTIFUL GARL IN THE WORLD	12	NBBO ASCAP	N IN THE SKY (Black Bull, ASCAP/Jobeta,) CPP AND ROUND (Lu Ella, ASCAP/EMI April,	27	At	ZEN :	A MAN LOVES A WOMAN (A Drvs. Rightsong, ASCAP/Zombs, ASCAP/Art &
3 5 3	ANNIVERSARY TONY TONY TONE (WING MERCURY)		6	18 3	B DON'T WALK AWAY MOR (GIANT-REPRISE)		THE MOST BEAUTIFUL GIRL IN THE WORLD	4	ASCAP	AND ROUND (Lii Ella, ASCAP/EMI April, /Neel Ray's, ASCAP/Marter Chappell, ASCAP)	27	100	een i	NAME LOVES IN COMMINION IN COMMINION ASSESSMENT & ASSESSM
4 4 2	NEVER SHOULD'VE LET YOU GO	L	_	16 4	HERO MARIAH CARLY (COLUMBIA)	46	(Controvery, ASCAP) WISH BY LEVE (Stone, Jann, ASCAP, West, Withy & Capone, ASCAP, Manner Chappel, ASCAP) NEVER FORCET YOU (ATTINOUT YOU (Sory, BMII/Rys.	76	SATISF SAFF T	/Real Ruy's, ASCAP/Marrier Chappell, ASCAP) Y TOU (Secrems Labyrett, BMI/ATV, BMI) O MY LU (Amplified Invans, BMI/Marrier- one, BMI/Taking Care Of Beaness, BMI/Taking	74	AS	CAP	R MAN (Teny Kelly, ASCAP/Zombo, Yant Helo, ASCAP) P WIT THE LUY (GLG Two, BML/Pubhowyali
5 - 1	BREATHE AGAIN TOW BRAXTON (LAFACE/ARISTA)	L	- 1	11 1	TONI BRAXTON (LAPACE/ARISTA)			-	CONST	NAME OF THE PARTY OF PARTY AND ASSESSED.	51	EN	EL/W	Besder, BMI)
6 3 3	SHOOP SALT MPEPA (NEXT PLATEAU/LONDON)	ı.	_	15 1	JOE (MERCURY)	29	MEVER KEEPING SECRETS (Sony Songs, EMIL/Ecol, EMI) HL	10	SO MU	CR IN LOVE (Abbes, BMI)	-	PHI	my a	Copena, ASCAP/Trace Rety,
7 7 3	HIGHT HERE (HUMAH NATURE) SHY (RCA)	ш	-	14 3		"	BLD TIMES' SAKE (Milder Duz II, ASCAP/MCA, ASCAP/Tebrasodelra, ASCAP) DN AND DN (Blackrysnia, BMI/) Milson, BMI/Tingged	15	ASCAP STAY	(Soul Clap, ASCAP) CPP Replain K, ASCAP/TeTe, ASCAP/NCA, ASCAP)	*	AS	AU DO	Dynotone, BMI/Unichappell, BMI) WBM WT LOVE ME (NO, NO, NO) (James, BMI)
8 6 5	JUST RICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	ı L	_	19 2		18	Chid, ASCAP) PEPS'Z SONG (Chatte Cornel SMI/Astaravene Peed	\$3 67	HL STIR II	OP (Polygram Int'l, ASCAP) POTATOE PIE (Girette Jam, ASCAP/Chrysalis, VAI Int. ASCAP/Cats On The Provil, ASCAP)	10	M	N 80	Probertia, NSCAP/Gover Meddington, Dynotome, BMI/Machappell, BMI) WBM INT LOME MEC (NO. NO. NO) (Jamesc, BMI) INT MARKA MISS (Invest, BMI) John-Cole- HI/Tenf-Payme, BMI) CPP IOW NOW ME DO IT (Gangsta Boogle, WBI, ASCAP/Deep Technology, ASCAP/Full
9 - 1	UNLITY QUEEN LATEAN (MOTOWN)	Œ	2	21 1	9 ONE LAST CRY BRAN MCANGHT (MERCURY)		BMI/Warner-Tamerlane, BMI/WCA, BMI/Young, BMI/Stue Skywriter, BMI)	22	ASCAP TELL A	POTATOE PIE (Gnette Jam, ASCAP/Chrysales, /All lest, ASCAP/Cats On The Proof, ASCAP) IE WHERE IT HURTS (Mastone, BMI/Crystal	32	AS Ka	U RR ICAP) IOI, AS	IOW HOM WE DO IT (Gangsta Boogle, WB, ASCAP/Deep Technology, ASCAP/Full (CAP) WBM

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			UAL MOD BYPE	JR	IRI	u.	,,	UNCLAI
1	1	2	COME INSIDE INTRO (ATLANTIC)]	14	-	1	THE MORNING AFTER MAZE FEATURING FRANCE BEVERLY (MB)
2	2	5	HEY MR. D.J. ZHANE (FLAVOR LINIT/EPIC)	1	15	12	8	MANET JACKSON (VIRIGIN)
3	5	3	ANNIVERSARY TORM TORM TORM (WHIS MERCURY)]	16	18	38	DON'T WALK AWAY JACK (GIANT-REPRISE)
4	4	2	NEVER SHOULD'VE LET YOU GO]	17	16	4	HERO MARIAM CAREY (COLUMBIA)
5	F	1	BREATHE AGAIN TON BRAXTON (LAFACE/ARISTA)	1	18	11	10	ANOTHER SAD LOVE SONG TON BRAXTON (LAFACE ARISTA)
6	3	3	SHOOP SALT M PEPA (NEXT PLATEAU/LONGON)]	19	15	17	I'M IH LUV JOE (MEHCURY)
7	7	3	HIGHT HERE (HUMAH NATURE) SHV (RCA)	1	20	14	32	FM SO INTO YOU SWY (RCA)
	6	5	JUST RICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)]	21	19	25	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
9	-	1	U.N.L.T.Y. QUEEN LATENH (MOTOWN)	1	22	21	19	ONE LAST CRY BRIAN MCKINGHT (MERCURY)
10	10	7	DREAMLOVER MARAH CAREY (DOLLMELA)	1	23	17	34	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN MCA)
n	-	1	GETTO JAM DOMEND (DUTBURET/RAL/CHAOS)		24	13	3	TIME AND CHANCE COLOR ME BADD (SANT/REPRISE)

ASCAP)

PLETER BALL (Organized Rico, 8Mc)

PLETER BALL (Organized Rico, 8Mc)

PLET MY THINK (FROM SIGGA MILL) (Cley Ton Ion, ASCAP)

PROCESS OF ELMINATION (Leux SL, BML/Tindecon' PROCESS ASCAP)

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PROCESS AS ELMINATION (Leux SL, BML/Tindecon' PROCESS ASCAP MILL STATE MILL STATE ASCAP MILL STATE MI 25 22 5 RUNAWAY LOVE EN VOGUE (KASTWEST) Paccerrents are triles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top

W. AND DK (Encourpess, SMI/) Misson, SMI/Diagree Chief, ASS/C (Shalts Carpel, BMI/) Allescape Part, BMI/Patters Tearrighter, BMI (MCA, BMI/) Allescape Part, BMI/Datt Sayerides, BMI;
 PART TRACE (CHIEFUTY STELL IN LOVE BRITH YOU (https://bmi.SMI/Datters.BMI/Suring Mob., BMI/TMI. ASS/CAP)

AGO/ST COMMENT SEAS AGO/ST COMMENT SEAS AGO/ST COMMENT SEAS AGO/ST COMMENT COM

12 9 22 LOVE NO LIMIT

13 8 22 THAT'S THE WAY LOVE GOES

Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Sound Scan

					13	13	39	23	EAZY-E ▲ HUTHLESS 5503*RELATIVITY (7 90:11 90) IT'S ON (DR. DRE 187UM) KILLA	1
	1.	8.		8	50	45	44	31	EIGHTBALL & MIG SUNVE DOOL 19 500 05 901 IE COMIN' OUT HARD	49
WEEK AST AST	WRS	WKS C	ARTIST	N34	51	51	13	14	PATRA (PC 53/63* 17 98 EQ15 98 ER	47
3 53	N	€ ≥ €	Date a season of the part of t	2.5	(52)	NEV		2	MARION MEADOWS FCA 63167 (9 98 0 5 98) FORBIDDEN FRUIT	
			* * * No. 1 * * *	1	53	56	48	19	SPICE 1 ● .0/€ 41613 (5 96/16 96) 187 HE WROTE	
1 1	1	19	R. KELLY ▲ 7 stylt. 41527 (10 98/15 989 9 seeds at No. 1 12 PLAY	1	56	47	47	2	2 LOW RAP ALOT \$386499 OP TY IS 9813 981 FUNKY LIL BROTHA	
7 8	1 8	17	SNOOP DOGGY DOGG ▲ 1 DEATH ROWSHITERSCOPE 92279* AG 110 St015 St0 DOGGY STYLE	1	55	62	12	8	FREDDIE JACKSON RCA 96318 (1 9913 98) HERE IT IS	17
8 8	1 8	19	TONI BRAXTON ▲ 1 LMACE 2-600 NAMESTA (1) 10/15 100 TONI BRAXTON	1	50	54	62	59	BRIAN MCKNIGHT MERICURY 848605 (10 95 EQ/15 96) BRIAN MCKNIGHT	17
6 7	- 6	21	TEVIN CAMPBELL ▲ QWEST 45355 WHANER BROS (10 961 6 910 PM READY	1	(57)	56	62	62	2PAC • INTERSCOPE 92209 AS 17 96 15 96 STREETLY 4 MY N.J. Q.Q.A. Z	1 1
6 2	1-	2	GANG STARR ONLYSAUS 2843515RD (10 98/15 98) HARD TO EARN	2	54	53	54	13	SWV ▲ ^ #CA 66074 19 9813 991 28	2
6 6	6		JODECI ▲ UPTOWN (0915MCA (10 9815.93) DIARY OF A MAD BAND	1	56	59	53	13	SCARFACE • NAP. A (OF 50%) 1/PROPERY (10 90) 3 981 THE WORLD IS YOURS	1
7 6	2	2	HAMMER GANTIFEFRISE 24545/WARNER BROS (10.90.16.90) THE FUNKY HEADHUNTER	2	60	50		2	ETERNAL (MI 282) 2676 (10.56) 5 90 E ALWAYS & FOREVER	60
8 8	6	6	ZHANE (LITOWN (31) MOTOWN (3.98/15.98) PRONOUNCED JAH NAY	3	(61)	-	59	_		_
8 8	7	19	ICE CUBE ▲ PRIORITY 53876* (10,9815 98) LETHAL INJECTION	1		69		31	FOURPLAY WARNER BROS 46340 (10.08/16 98) BETWEEN THE SHEETS	
10 10	9	23	SALT-N-PEPA & I NEXT PLATEAULONSON \$28392*PLG (10 96/16.96) VERY NECESSARY	6	62	59	19	19	K7 TOWN BOY 1071 (30 95/15 98) 12 SWING BATTA SWING	54
31 12	12	19	WU-TANG CLAN ● LOUD 663365 PICK 19 98LE-9III ENTER THE WU-TANG (36 CHAMBERS)	8	(40)	74			***PACESETTER***	
10 10	10	29	MARIAH CAREY A * COLUMBIA 53205* (10 St EQ16 St) MUSIC BOX	1	(63)	_	65	23	BLACK MOON WHECK 20005 WEINVOUS TO 98/15 AND TE ENTA DA STAGE	_
	_		***HOT SHOT DEBUT***		64	51	60	26	KEYTH WASHINGTON QWEST 45335WWWNER RROS (10 98/15 98) YOU MAKE IT EASY	15
13) NE	EW Þ	1	ANGELA WINBUSH (LIXARIA 61991 (10 96/15 90) ANGELA WINBUSH	1 13	65	62	59	12	DAS EFX (ASTWEST 92265*AG (10 9015 96) STRAIGHT UP SEWASIDE	6
10 13	1 1/	4	STH WARD BOYZ HAP A LOT STREETPRONTY IS 90'S 90' GANGSTA FUNK	13	13	62	62	62	JOHNNY GILL MOTOWN 4385 (10 90/15 90) PROVOCATIVE	1
10 12	14	-		13	47	54	62	12	MARTIN LAWRENCE (ASTWEST 92289/AG 10 58215 580 TALKIN' SHIT	10
15) 18	1 12	31	* * * GREATEST GAINER * * * BARYFACE A FIRE DAMAS (10 985 QUE 989	1 ,	58	58	59	19	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (LO 98 EQ.15 98) BLACK SUNDAY	1
	-			-	13	59	59	39	SCUNDTRACK ■ XVE 41509 (10 98/15 98) MENACE II SOCIETY	1
12 14			SOUNDTRACK ▲ 11 ANSTA 18699*(10 SN25-98) THE BODYGUARD	1	(70)	NEV	VÞ	2	SOUNDTRACK MERCURY STARRE (10.98 EQ.16.98) MI VIDA LOCA	70
17 12			VARIOUS ARTISTS MCA 10965 (10 96 96 98) RHYTHM COUNTRY & BLUES	15	OD	12	12	17	MAC MALL YOUNG BLACK SHIDHAR 2022 IS SHITTS SO: THE ILLEGAL BUSINESS?	71
12 12			A TRIBE CALLED QUEST ● IVE 42197* (10 90/15 90) MIDNIGHT MARAUDERS	1	13	62	50	19	MC REN NUMBERS SSOSYNSLATIVITY IN SINGS 981 SHOCK OF THE HOUR	
19 17			ASCAPE ▲ 50 90 DEF 57107*:COLUMBIA 19 90 EQLIS 90: HUMMIN: COMIN: AT 'CHA	3	73	73	76	33	WILL DOWNING MURCURY \$18086 (4.98 EQ.) 980 LOVE'S THE PLACE TO BE	-
20 75	15	15	DOMINO ● OUTBURSTICHAOS S7701 (COLUMBIA 19 SB EQ.15 SBI CO.15 SBI	10	(74)	RE-E		2	P.K.O. Turcone Turcon Turcone	74
21) 23	23	8	TOP AUTHORITY TRAN 72576 (10.56.15.58) 25 SOMETHIN' TO BLAZE TO	21		-		<u> </u>	TOWARD ZITOTP WITH ME	-
22 19	17	4	VARIOUS ARTISTS WARRER BROS 49500 (10 98/16 98) A TRIBUTE TO CURTUS MAYFIELD	17	75	63	57	4	RHM0 71592/45 (10.98 15.98)	44
23 22	22	18	QUEEN LATIFAM MOTOWN 6370 19 98/15 98: BLACK REIGN	15	78	71	70	25	KRS-ONE JVE 41517* 09 98-15 980 RETURN OF THE BOOM BAP	5
24 27	31	16	U\$3 ● eLUE NOTE BORRSH-CAPTOL 19 99/15 99 15 HAND ON THE TORCH	21	\overline{n}	80	86	60	RACHELLE FERRELL MANHATTAN 93769/CAPITOL 19 98/13 981 RACHELLE FERRELL	34
25 24	21	44	JANET JACKSON ▲ * VIRSIN 87825 (10 58/16 98) JANET.	1	78	66	88	19	JODY WATLEY MCA 10947 (10 98:16:98) INTIMACY	38
28 21	20	6	THE NEW 2 LIVE CREW BACK AT YOUR ASS FOR THE NINE 4	9	79	70	71	31	JOE MERCURY \$18016 (9.98 EQ.15.98) TE EVERYTHING	16
27 20	23	25	AARON HALL SLAS 10810346A (9.98.15.98) THE TRUTH	7	80	75	73	5	GUESSS WARNER GROS 45401 19 90 15 901 GUESSS	_
28 28	25	24	MINT CONDITION PERSPECTIVE 9005/AMM IS 98/13 960 FROM THE MINT FACTORY	18	81	81	78	- 4	JOHNNIÉ TAYLOR MALACO 7472 19 99/15 960 REAL LOVE	76
29 26	24	21	TOO SHORT ● (NE 415364 (10 98/15 98) GET IN WHERE YOU FIT IN	1	82	82	80	10	ERIC GABLE ERIC 52996 (9.98 EQ/15.98) PROCESS OF ELIMINATION	55
30 31	28	4	GERALD ALBRIGHT ATLANTIC 82552/9G (10:58/16:58) SMOOTH	26	83	76	81	7	VARIOUS ARTISTS TOWNY BOY 1077 BIG BLUNTS	76
31 29	26	21	SHAQUILLE O'NEAL & JNE 41529*110.9815.991 SHAO CIESEL	10	84	78	68	22	ERICK SERMON NALICHACS 57460400LUMBIA IN 98 EQ15 980 NO PRESSURE	2
32 30	27	70	KENNY G & * ARISTA 18646 (10.98) 15.989 BREATHLESS	2	85	36	79	27	THE ISLEY BROTHERS (LIXTRA 61538 (12.98/16 98) LIVE!	34
33 32			ARETHA FRANKLIN ARISTA (18722 (10 98/16 98) GREATEST HITS (1980-1994)	32	86	77	72	7	CASUAL INC 41500* 19 98:15 981 FEAR ITSELF	22
34 34			SOUNGTRACK MACON LIGHTON IS 98/25 ONL SUGAR HILL	34	87	83	85	33	KRIS KROSS ◆ #UFFHOUSE 67278*-COLUMBIA (DD 98 EQ/15 98) DA BOMB	2
35) 42			E-40 SIC WIG IT 340 IS 98:11 SRI THE MAIL MAN	13	88	92	84	53	BLOODS & CRIPS DANSEROUS/FUMP 191381/QUALITY (9 98/11 98) BANGIN ON WAX	18
36 33			CONSCIOUS GAUGHTERS SCANFACE SONTAPPROPRITY IN SOLID ON THE STREET	25	89	38	97	45	INNER CIRCLE ● 1/G BEATWILDHITC 92251MG I9 98/15 98 BAD BOYS	41
37 38			DR. DRE 4.3 DIATH ROWSHIERSCOPE 67128-9980EITY (10 No.15 No. THE CHRONIC	1	(90)	RE-E	NTRY	67	SILK A LOSE CONTROL NO A CLOSE CONTROL LOSE CONTROL	1
38 37			TONY! TONE! ▲ WWG 514922MCRCUR! 10 98 EQ15 980 SONS OF SOUL	3	-			_		-
39 36			ZAPP & ROGER REPRISE #5143/WARMER BROS (10 90/15 90) ALL THE GREATEST HITS	9	91	56	55	9	SOUNDTRACK SELECT STREET 21642*/SELECT (9.98/16/98) HOUSE PARTY 3	
40 48			MESHELL NOCECOCELLO MATRICASTRE ESSENABLE RIGOS 19 9815 981 BE PLANTATION LULLABIES	40	(92)	NEV		1	KOOL G RAP & D.J. POLO COLD CHILIN 2002-120 98/15 983 KILLER NUTS FREODIE JACKSON	92
10	-	-		-	93	72	77	8	DATES 27611 (10.98 15.98) BIRCH EST THIS OF THE CORE SHOULDN'T	45
41 41			MAZE FEATURING FRANKIE BEVERLY WARNER BROS 45297 (10.98/15.98) BACK TO BASICS	3	94	84	74	4	HWA FUTHLESS 5500-VIELATIVITY (7-90-1.1 90-1.2)	74
42 39			VARIOUS ARTISTS THUMP 4010 19 99/16 991 OLO SCHOOL	35	95	90	96	42	LUTHER VANDROSS ▲ Ly 53231/6Pic 110 98 EQ16 981 NEVER LET ME GO	3
43 35			MARY J. BLIGE UPTOWN 10942166CA (10 98:15:98) WHAT'S THE 4117 REMIX ALBUM	22	96	83	_	13	SOUNOTRACK HOLLYWOOD 61560/ELEXTRACTO 98/16 981 SISTER ACT 2: BACK IN THE HABIT	
	EW >	1	12 GAUGE STREET LIFE 75439/9007TH 880S 19 98/15 98 12 GAUGE 12 GAUGE	44	(97)	RE-E	NTRY	10	MASTA ACE INC. DELICIOUS YENT, 92240-VAG 19 98:15 98: SLAUGHTAHOUSE	32
45) 46			TEODY PENDERGRASS (LEXTRA 61497 (10 98/15 98) A LITTLE MORE MAGIC	13	(98)	RE-E	MTRY	30	BUJU BANTON VOICE OF JAMAJCA	29
45 44			CE CE PENISTON ASMOSSES THOUGHT YA KNEW	20	(99)	RE-E		4	ODD SQUAD	66
47 40	43	72	SADE A 1 EPIC 53178 (10 98 EQ16 98) LOVE DELUXE	2	100	85 85		18	RAP A LOT 5.5666/PRODITY (9.96.15.96) PROMITOF PA ENTBOOTS:	20
48 49				11					COLOR ME BADD CHARTEPRISE 24524WARREN BROS 120 98/15 98: TIME AND CHARCE	

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Columbia Builds A Buzz On Nas' 'Illmatic'; A Tragic, Bloody Week On Staten Island

HE BUZZ on Nas, the neveral rapper on Columbia's roster, is big and growing bigger. "We designed and growing bigger." We designed to be effective, we had to market to the 10% of the people who are traditional results." any Ashley Fox. director of artist development at Columbia Records. "Producers, filmmakera. anyone with a big mouth who is passionate about music and credible. We figured the rest would follow usit."

"Illmatic" is the name of Nas' debut album, which is starting to ripple through Planet Rap. It's a colorful blend of events and experiences ('life, death, triumph, woe') as seen through his eyes. Its bonesty and passion are palpable through and through. The title, says Nas, "is the sound of the type o' shit I'm on."

Nas' introduction to the world came is "Live At The BBQ," an acknowledged classic from Main Source's 1990 album "Breaking Atmons." Her Pymed chorus-kine style alongside Akinyele, Large Professor, and Joe Fatal. Next, in 1992, be dropped "Hailtime," which was featured on the "Zebrahead" motion picture soundtrack.

That same year, Nas (who grew up in the Queensbridge housing projects in Long Island City, N.Y., which also red Marley Marl, MC Shan and Intelligent Hoodlum) recorded several songs with Large Professor, including "It Ain't Hard To Tell," the first single from "Illmatic," wherein he declares his status as da muhfuggin' man. He got signed to Columbia based on the strength of a demo. To complete the album, Nas collaborated with other production scientists. They are Pete Rock, L.E.S., DJ Premier (from Gang Starr), and Q-Tip (from A Tribe Called Quest).

"Nas is an artist that we're putting everything behind," says Fox. "It might not look that way to the outside world, because we're doing things in a very nontraditional manner." Fox says she was given autonomy

from Columbia's senior executives to
"do what has to be done to make the
record happen." She created a "nu-

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TELL ASSIST YOU IN PUTTING GETHER A VERY AFFORDABLE ADVERTISING CAMPAIGN cleus team" of four people—including publicist Miguel Baguer, A&R exec Faith Newman, national director of rap promotion Tyesh Harris, and herself. The team met nightly, after the regular work day, to conceive the marketing plan for "Illmatte."

marsecing pain for 'unimace.'
After mailing advance cassettles to the aforementioned tastemakers in November, the team initiated a fax campaign that ran for about six executions on securing early press. "You can't imagine how much press this kid bas gotten as a solo artist," Fox says. "He graced the covers of The Flavor and Rappages, and he has been or will be featured in Vibe, The Source, will be featured in Vibe, The Source,



and Rolling Stone."

The label shipped a Ralph McDanlels-directed videoclip in late January, the same day as the 12-inch of "It Ain't Hard To Tell." Also, an electronic press kif featuring interviews with the producers who worked on the album was sent out. "What they have to say about Nas is touching and so real," Fox says.

Now Columbia is shifting back to marketing to the tastemakers. It will soon service a heavyweight Nas Tshirt to no more than 250 people. "The whole idea," Fox notes, "is to have people who don't already know Nas ask, 'Could I get that . . . Who is that kid?"

T'S ALL GOOD: Kool G. Rap is working on his new album for Cold Chillin/Epic. It's slated for an early-summer release... Wu-Tang Clan's Loud/RCA album "Enter The Wu-Tang (36 Chambers)" was certified gold by the RIAA. According to a spokeaman at Street Life/Scottl Bros., 12 Gauge's bassy party jam

"Dunkie Butt (Please Please Please) has sold 500,000 units . . . Mobb Deep. formerly on 4th & Bway Records, has a new home: Loud/RCA . . Jackson of the Los Angeles Clippers and Kenny Smith of Houston Rock-ets bope to follow in the footsteps of Shaquille O'Neal, who records for Jive. The pair has completed a rap track together for a yet-to-be-determined label . . . King Just's "Warri-ors' Drums" (Black Fist) is a phat, fluid, flippy, dusty, and off-the-wall freestyle jam that's worth seeking out. It's straight from the depths of Shaolin (that's New York's Staten Island, homefolks). The B side, "Move On 'Em Stomp," also punches and kicks . . . The Source magazine's first annual Source Awards show is set to take place April 25 at the Paramount in New York. Comedian Bernie Mac (from the films "House Party 3" and "Above The Rim") and all-purpose personality Fab 5 Freddy will serve as hosts of the event. Ed Lover & Doctor Dre will co-host from an offthe-stage post, according to Dave Mays, publisher of The Source . . . Fang/Continuum rapper Fesu (that's Usef backwards) just recorded a track with underrated/underexposed soul legend Bobby Womack titled "Going Round N' Circles." It's the bluesy cry of a bitter ghetto bastard . The other week was a crazy and

tragic one in Staten Island, N.Y. Three males connected to the bor ough's burgeoning rap scene died from gunshot wounds. First Dante Hawkins, the son of Wu-Tang Clan member U-God, was caught in the crossfire of a shootout March 12 Then, three days later, Darryl Routte, the 27-year-old brother of Guy Routte, who manages Virgin rapper Shyheim, was shot during an argument. Next, Two Cent, an associate of both Shyheim and Wu-Tang Clan, died from a bullet wound in the chest. Speaking of homicides as they relate to his hometown, Shyheim rhymes in "On And On," his debut single, "This happens everyday around my way, so I pray that I could live another day." Amen.

Domino In 'Da House. The Palace in Los Angeles was the site of Outburst/RAL/ Chaos artist Domino's listering party for his self-littled album. Hanging out with Domino, center, was KKBT APD Michelle Santosuceso, left, and KKBT MD Harold Austin. His current single is "Sweet Potato Pie."

Hot Rap Singles...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUND! SCAN	ž			
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5 8 IT'S ALL GOOD ◆ HAMME	8	5	1	12
13 3 ELECTRIC RELAXATION ◆ A TRIBE CALLED QUES	3		13	13
10 7 MASS APPEAL GANG STAR GANG STAR	-	-	12	14
11 4 JUST ANOTHER DAY ◆ QUEEN LATIFA	-	11	15	15
22 5 COMIN' ON STRONG SUDDEN CHANG	5	22	19	16
39 4 PLAY MY FUNK ♦ SIMPLE		39	38	1
16 7 C.R.E.A.M. ◆ WU-TANG CLA ** WU-TANG C	7	16	17	18
9 18 GETTO JAM ◆ ◆ COMIN	18	9	16	19
18 5 HEY D.J. COLUMN RECURS 858 402 ◆ LIGHTER SHADE OF BROW	5	18	18	20
24 8 ON AND ON + SHYHEI	8	24	24	(21)
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14 18 U.N.I.T.Y. • QUEEN LATIFA	18	14	22	24
30 6 IT AIN'T HARD TO TELL. ♦ NA	6	30	31	25)
15 14 FAMILY AFFAIR ◆ SHABBA RANK	14	15	23	26
27 18 COME CLEAN JERU THE DAMA:	18	27	29	27
21 30 WHOOMPI (THERE IT IS) ▲ * ◆ TAG TEA	30	21	25	28
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35 8 IT ALL COMES DOWN TO THE MONEY + TERMINATOR	8	35	27	32
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	9	29	33	34
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No.	3 3 17	46 MTRT	RE-E	\sim

Records with the greatest sales gainst this week. ◆ Videocity availability. ◆ Recording Industry Association of America (RNU) certification for sales of 500,000 units. ▲ RNA certification for sales of 1 million units. Catallities, on a for consider sarings. **Patients* indicates satisfage remote in for consider many-intige. consider saging uniqualitation. (CI) Closette sarings availability. (OI) CD single availability. (OI) CD single availability. (OI) Consider many-single availability. (OI) Virgit manufaction. (OI) CD manufaction (OI) CD single availability. (OI) Consider (CD closettes sarings availability. (OI) CD single availability. (OI)

22

THE PRETENDERS (Continued from page 12)

"I missed him terribly," says Hynde. Both he and I were floundering-and probably not playing well-and I needed something to kick me in the ass and inspire me."

Chambers, who moved on to play with Dave Stewart & the Spiritual Cowboys and maintains his role in the ongoing group Miss World with key-boardist Jonathan Perkins, agrees.

"I'd worked with various people and relocated to L.A., and looked for something that didn't really exist," says Chambers, who was in London when Hynde rekindled their musical rela-

The reunion came at the behest of, oddly enough, Chicago band Urge Overkill. Hynde was in Los Angeles last August, mixing her new Ian Stanley-produced album with Bob Clearmountain, when a friend persuaded her

to see Urge Overkill at a club gig. "They were awesome, and when I met them afterwards, [drummer] Blackie Onassis said, 'I saw your drummer when we were playing in Germany.' I knew they had great respect for Martin, but [they] didn't ask why I

wasn't working with him." Still, Urge Overkill planted a nag ring fixation on Chambers, and also influenced Hynde in more direct ways. The band asked her to come to a Las Vegas club gig and sit in. "I thought it could be fun, so I went and we did 'Precious,' and it was very exciting and felt like the original Pretenders," adds

Hynde. "That's when Martin started creeping into my brain." Eventually, Hynde contacted Cham-bers. "We went through one song, and it was the same feeling as when we first found him," says Hynde, recalling the Pretenders' early days. "No one has

that swing and feel." For Chambers, it was "kind of neat to come back after that space of time and be as good as we were at the start. But his presence only reinforced a feeling Hynde had since discovering Urge Overkill-that the new Pretenders al-

Having recently cut "Bold As Love" for the "Stone Free" Jimi Hendrix tribute with producer Stephen Street, the newly solidified Pretenders lineup quickly re-entered the studio with Street and cut four new songs: "Money Talk," "All My Dreams," "977," and "Love Colours.

"They kind of save the album's ass, in my estimation," says Hynde, "be-cause it's like, 'Hello, people! This is ac-

tually a band! Warner Bros. VP of publicity Liz

bum was "rock-light."

Rosenberg, who says that "everybody in the company is slapping each other on the back" over the album, reports that major press, radio, and retail people will be brought to a Pretenders showcase in London prior to setting up an extensive interview schedule

"It's so important to Chrissie for ev-ervone to realize that the Pretenders are a live band that she doesn't want to do interviews until neonle see them perform," says Rosenberg, "Then she'll go out on a small club tour to reinforce the idea that this is what the

"I'm chomping at the bit," says Hynde. "Just get me on stage so we can do our fucking songs. Child-rearing has its moments, but there's nothing like living out of a suitcase, and believe me, I've looked!"

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Clivilles And Cole Retool C+C Music Factory

THE FACTORY GROOVES AGAIN:
We recall with great clarity the first
time we spoke with David Cole and
Robert Clivilles about their brand
new pet project, a rotating clique of upand-coming singers and rappers called
C+C Music Enclory.

It was 1901 and the moducers were handsomely decked out in obsessfush ionable togs, chilling in the overstuffed chairs of a Columbia Records conference room, and looking every inch the dance music producers and remixers of the moment—which, in fact, they were, They had barely finished cutting trucks for their first album, yet they were already pondering the idea of international concert tours, copy-cat acts, and m. waiting the direction of dance music at pop radio, Confident? Cocky? On the surface, perhaps. But as the wall-shattering command "everybody dance fast filled dancefloors and airwaves around the world, visionary proved to be a more appropriate adjec-

proven to oe a more appropriate atyre-II the three years later, and the mood at New York Electric Lady recording studies is similarly positive. A lot of the any studies is similarly positive. A lot of the charts, and there is immessarable that the chart is a studies that the chart is a studi

miliar bravado.
First, there is the album's vocal lineup, Zelma Davis has returned as the resident varmp, while longitum, the resident varmp, while longitum of the resident varmp role vasted by Freedom Williams—but with a twist: They harmonie as well. The real singer is the presence of Martha Wash, who has ended a lengthy, sometimes litigious fracas with Chvilles and Cole to perform on several songes.

"It was really important to me that we sit down and have a personal conversation before we got to work," Cole says. "We talked, and let our feelings out. By no means was it heated. We cleared up a lot. Fire minutes later, she was in the booth wailing her butt off. It was force."

If Was Bervey.

Wash a olso on "Takini Over," a
Wash and Civiles says could be
"the chain Civiles as you could be
"the chain anthem of the aumner." The
track begins with a alow and some
is own without ever breaking into the
uptermpo section. Wash also is setured
with others on "Can You Dig." a potential single that is cast in the zow-classics

**C + C pophiphep count, and "Do You

**C + C pophiphep count, and "Do You

contender that Civilles has gleefully
dubbed "a real booty song."

manner 'a real tooty song.

While the pair's reunion with Wash is sure to grab headlines, Cole and Civilles say the real surprise of the album will be the potency of Davis' perform-

ances.
"She did her homework," Clivilles beams, pointing to ber turn on the Got The Beat Love You Ever Smoked" as a vocal that "will surprise as let of people. She took vote lessons, and has really grown in so many ways." Trilogy in the C + C lineup, and on jams like the jazzy "All Damn Night" and the salastythid-spierd "Borrigus Anthem," as Clivilles sees it, is to lyring raje is more yeal, You can't frout people raje is more yeal, You can't frout people.

and get over." Regardless of who is singing or rapping, the real glue of C + C Music Factory is the creative synergy and kin-ship that Cole and Clivilles share. Opposites in so many personal ways, the two spark when they work together in such a special way that they are continually looking for different projects to collaborate on. Not content to rest on the laurels of a recent Grammy win for their contributions to Whitney Houston's mega soundtrack to "The Bodyguard," their current agenda includes a deal with Sony Japan to launch G-Factory Records, a new dance music subsidiary that is designed to accommodate the team's prolific output. The first release on G-Factory will be "Clivilles & Cole Nightclubbing, Volume One," an abuut but is spit in half between the puir's remixes of nuggets by Dr. Buzzard's Sawannah Band and new material. Audrey Wheeler. Jocebyn Brown, and Debra Cooper, the tick and belding voice on "Prife (A) Deeper Lovel," will appear on the set, due out in Japan May 1. At this point, there are no firm plans for face in the U.S., though Cole and Clivilles are optimistic that a deal will be set shortly.

This is the kind of album where we me pet totally boom? Cole says. "It's fin for us in a way that's different than C+2 Music Factory. It's music for the head." And if that is not enough, the duo also will soon focus on the long-delayed debut album by their Arists as (S.O.U. S.Y.S.T.E.M., with an eye toward autumn release. Front woman Michelle Visage has stepped out of the picture to follow solo aspiration, lewing the act to regroup with

four lead singers.

"The idea is to create a more mature, song-oriented entity," Cole says. "We want it to be more along the lines of our



by Larry Flick

work with Mariah Carey and Whitney Houston. We want this record to appeal to a wider and maybe older audience. It's our chance to further prove our vorsalities."

In the meantime, Cole and Clivilles are focused on completing the as-yetuntitled C + C Music Factory album, which they hope to have in stores by June

"We've realized that the way to conquer the pressure of making another C+C album is to put it in the back of our minds and get on with actually making the record, "Clivilles says. "We want to take the sound a step further and change the vibe a little, make it a little harder. Whether people dig it or not—and I think they will—we're proud of what we're doing. We're not compromising what we believe in."

BEATS'N'PIECES: We're bummed to note that John Trienis was a casualty of recent layoffs at EMI Records in New York, After a winning streak of five No. 1 club hits last year, he leaves his post as national director of dance music promotion on Tuesday (1). Trienis is mulling over several options and expects to announce a new industry home soon. We hear that there are no plans to replace Trienis at EMI right now. With no one actively working dance music at the label, where does this leave such dance/rhythmrooted acts as Judy Cheeks, Eternal, Pet Shop Boys, and Joi? . . . On an upbeat note, popular U.K. indie Cham-pion Records has signed a distribution deal with EastWest in the U.S., serving its dance/crossover department a tasty

plate of club morsels to dine on. First singles resulting from the deal are "Better Late Than Never" by Lafavette and "Love Come Home" by Our Tribe With Franke Pharoah. which is due out later this month. No firm word on whether the red-hot "Feel What U Want" by Christine W. will also be on EastWest David Morales' sorely underunpreciated debut "The Program," gets a new lease on life later this month when Mercury unleashes the narra-tribal anthem "In De Ghetto" to clubs. Morales did the mixes himself—and quite nicely at that. Another of the set's warmer moments, "Sunshine," is being eyed for an urban radio push . . . The "At Midnight: TK Dance Classics Remixed collection is finally about to be issued on Fader/Chemistry Records. The alhum includes funky discovery gems like "It's Been So Long" by George McCrae, revamped by Judge Jules, and "Get Down Tonight" by K.C. & the Sunshine Band, brilliantly re-exam-ined by Tom Moulton, Heavy props to Chemistry A&R dude Brian Chin for his fine production choices ... Given the massive success of Joe Roberts' gorgeous recent single "Lover," London/for Records in the UK will launch a pop push behind his previous club hit, "Back In My Life," to coincide

with the shipment of the singer's delicious full-length debut. London's U.S. arm is going to work the project here, but has yet to settle on a street date. Get crackin', folks! ... Starved for something new from Martha Wash? In the interim between solo and C + C Music Factory projects, seek out the Hollywood Records film sound-track to "D2: The Mighty Ducks," on which she offers a sassy reading of "Mr. Big Stuff." Quite fun ... Finally. Jody Watley's fab new single, "When A Man Loves A Woman," is sure to nab a much larger club audience with the onset of savvy gay and lesbian remixes by Steve Wolfe, head of A&R at MCA Records in London. The title hook line is manipulated to say "when a man loves a man it's a beautiful thing" (with

the same done for women), amid a

Bilboard. Dance Breakouts FORWER RICHORD APR 2. 164

1. WORKER MAN PATRA resc

2. E LATOUR SMASH
3. COME ON AND DO IT FPI PROJECT
MODISHIE MASIC
4. I WANT IT, I NEED IT (REAL LOVE)
SAUNDRA WILLIAMS BOLD SOLD
5. GIVIN' IT UP INCOGNITO SMASH LOUD

MAXI-SINGLES SALES

I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ CLASSIFED LOVE COMES AND GOES ED O.G. & DA BULLDOGS CHEMITITY

3. BAKNAFFEK DAS EFX CASTWEST
4. WHAT'S UP DJ MIKO 27X
5. RETURN TO INNOCENCE ENIGMA

Breekouts: Titles with future chart potential, based on club play or sales reported this week

storm of hip trance/house beats. Not only is this a boldly effective promotional move, but it is in keeping with the open-minded perspective that Wat-

PARTING GLANCES: Drug performer and vocalist Peter Glles succumbed to complications resulting from AIDS March 15 in New York.

Best known under the stage moniler Donna Glles, his high-stiched tones were late based on the "Jackbed of versulting the stage of the performing and continued to the stage moniler donnated the stage moniler donnated to the stage of the performing and continued to the stage of the

Best known under the stage moniker Donna Gilles, his high-pitched tones were last heard on the "Jackie 60" version of David Morrales' 1989, club smash "Gimmie Luv." Performing and recording up to the end of his life, Gilles recently completed a cover of the "Dramgirs' Journales Hollay track "Promagirs' Journales Hollay track promagirs' Journales Hollay track ing." The record, produced by Ewe Nelson and tramined by Stonebridge, will be released on the independent Downtown 161 Records this month.



Love a renda. Enrolling delice shell reflect the second reflect the rendance at New York's Sound Factory Bar. The highlight of the gig was a rendition of "Love & Happiness," her current hit with River Ocean on Strictly Rhythm Records. The legendary Tip Deuter, light, also made a special appearance. Portions of the evening were shot for a future videocilp. (Photo: Tina Paul)



Billboard.

HOT DANCE MUSIC.

MAXI-SINGLES SALES

CLUB PLAY

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(23)	25	29	5	TAKE ME AWAY REPRISE 41309/WARMER BROS. ◆ BABBLE	(22)	NE	WÞ	1	I GOT CHA OPIN (T) WRICK 20083/MET/VIGUS
(24)	40	45	3	I CRIED THE TEARS BIG BEAT 1015QWITANTIC JOMANDA	(23)	32	28	7	YOU DON'T LOVE ME (NO, NO, NO) IT SO BIG BEAT 10151/MG DAWN PENN
25	21	11	12	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651 ♦ ARETHA FRANKLIN	24	25	22	18	I-IGHT (ALRIGHT) (NO (T) GEC STREET 440 SEXYSLAND DOUG E. FRESH
				***HOT SHOT DEBUT ***	(25)	RE-	EXTRY	2	THE MOST BEAUTIFUL GIRL IN THE WORLD (1) MPG 72514/IELLMARK PRINCE
(26)	NE	wÞ	1	I BELIEVE PERSPECTIVE PROMOJALM SOUNDS OF BLACKNESS	26	20	14	8	IT ALL COMES DOWN TO THE MONEY (MO (T) PALICHAOS 77167/COLUMBIA ◆ TERMINATOR X
27	17	8	11	GIVE MYSELF TO YOU TRIBAL AMERICA 56085/85 THE DADU	27	19	40	6	DON'T GO BREAKING MY HEART (1) 00 MCA 54756 ♦ ELTON JOHN & RUPAUL
(28)	41	42	3	BREAKDOWN FFRR 120 005 DNE DOVE	28	13	26	5	THE SIGN (N) (T) ARISTA 1-2673 ♦ ACE OF BASE
(29)	31	35	5	BURNING LIKE THE SUN CONTINUUM PROMO RED RED GROOVY	29	14	20	10	CANTALOOP (FLIP FANTASIA) (T) (I) BLUE HOTE 44945CAPITOL
30	16	14	10	GOING NOWHERE GOIDISCS IMPORT GABRIELLE	30	28	17	12	WHATTA MAN (T) (I) NEXT PLATEAULONGON 857 391/FLG ◆ SALT-N-PEPA FEATURING EN VOGUE
31	23	10	12	I WANT TO THANK YOU AREA 10 COA LATRECE	31	22	21	4	JUST ANOTHER DAY ON ITS MOTOWN 4850
32	28	25	8	SO IN LOVE (THE REAL DEAL) SIX PROMOTERS + JUDY CHEEKS	(32)	RE-	ENTRY	13	BORN TO ROLL (NO (T) DELICIOUS VINYL 10140/AG
(33)	42	47	3	WHEN YOU LOVE SOMEONE MAI 2015 DAPHNE	33	29	T -	7	JOY (1) CHAMPION 77364/CHAOS ♦ STACK OF JOY FEATURING CAROL LEEMING
34	20	20	12	DREAM DRUMS DIGHT BALL ALBUM CUT LECTROLUY	(34)	39	37	8	IT AIN'T HARD TO TELL (T) 03 LUMBIA 77320 ♦ NAS
(35)	38	40	3	NOTHING BETTER ONE MUSIC MIPORT COLOURBLIND	35	37	34	5	I CRIED THE YEARS (T) (I) BIG BEAT 10350/AG JOMANDA
36	32	39	4	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 319 ◆ LIGHTER SHACE OF BROWN	36	30		2	BELIEVE IN LOVE IT GLOSTRA 64227 TEDDY PENDERGRASS
37	30	33	6	VICIOUS GAMES SMASH 440 B12/ISLAND YELLO	37	26	-	2	HOW DO YOU LIKE IT? (III) (II) (III) (III) (III) (III) ♦ KEITH SWEAT
(38)	NE	WÞ	1	I WANT TO THANK YOU BIG BEAT 10146ATLANTIC ROBIN S.	38	17	30	6	YOU KNOW HOW WE DO IT (1) PROBITY \$3847 ♦ ICE CUBE
(39)	48	1-	2	WOW! MR. YOG! (CONTROL THE MIND) ARETA IMPORT THE OVERLORDS	(39)	44	47	4	ON AND ON ITS VIRGIN 38415
40	24	23	11	PLEASE (YOU GOT THAT,) ALLANTIC PROMO + INKS	(40)	M-	ENTRY	2	U SENO ME SWINGIN' (I) PERSPECTING 7449/44M MINT CONDITION
(41)	NE	wh	1	GIN AND JUICE DEATH ROWNITERSCOPE \$5651/ATLANTIC	41	36	-	4	I WANNA ROCK (1) JNE 42202 ◆ JAZZY JEFF & FRESH PRINCE
	19	17			42	27	13	7	BECAUSE OF LOVE (1) (0) VIRGIN 38422 ◆ JANET JACKSON
42	45	1/	13		(43)		ENTRY	12	FM IN THE MOOD (N) (T) AAM CHG) ♦ CE CE PENISTON
		-			(44)		46	7	PM OUTSTANDING m 00 JVK 42200 ♦ SHAQUILLE O'NEAL
44	44 NE	41	3	I WANNA ROCK :IVE 42202 ♦ JAZZY JEFF & FRESH PRINCE STOMP IMAGG 20035 ♦ BIG FUN	45		DURI	6	YOU USED TO HOLD ME '94 O STRICTLY HIPE 112 RALPHI ROSARIO PRESENTS XAVIERA GOLD
45					46		WÞ	1	PLAY MY FUNK (FROM "SUGAR HILL") TO SU SCHOOL 1000-1100 A SIMPLE E
46	26	22	15		47	48	42	4	STAY NO CO ON SULLIDES DECENTIONS OF STAY NO. CO. ON SULLIDES OF STAY NO. CO. ON SULLI
47	35	34	6		48	35	24	4	GOT TO GET IT (TICO 550 MUSIC 7778/2019)C CULTURE BEAT
49	43	36	5	PERE COCHON (I LIKE IT) THINAL AMERICA SIGGETHES PASCAL'S BONGO MASSIVE I ALL BECAUSE OF ME VISIC MUSIC 4006 GEDRGIE PORGIE	49	34	45	4	ZUNGA ZENG (7) og TOMMY BOY 599
49	34	31							

Titles with the greatest sales on club play increases this week. • Valencing availability. Catalog number is for cassette main single, or viryl main range if cassette is unavailable. On sales chark: (MI Cassette main-single availability. (T) Viryl man-single availability. (T) Viryl man-single availability.

if you ain't got it, you don't get it.

get it got it groove

TO BE A THE REPORT OF THE REPO

Red Hot Lineup Set For AIDS Benefit

Acts Pay Tribute To Influences On July Release

■ DV EDWADD MODDIC

NACHVILLE Most of the record. ing has been completed for Mercur Records' "Red Hot + Country" al bum, which is set for relesse sometime in July. Proceeds from the album will go to a variety of AIDS relief organizations Tribute is the thome of the album

with the two dozen age involved paying their musical respects to those who have inspired and influenced their own work. This will be the fourth album in

the "Red Hot" series. It follows "Red Hot + Blue." "Red Hot + Dance," and "No Alternative," all of which were AIDS fundraisers. The artists, their cuts, and their objects of tribute are: Kathy Mat-"Rock Me On The Water" for Jackson Browne; Dolly Parton, "You Gotta Be Me Baby" for George Jones: Mary-Chapin Carpenter. Ballad Of Willie Short" for John Jennings; Radney Foster, "Close Up The Honky Tonk" for Red Simpand Buck Owens

Also, Brooks & Dunn, "Folsom Prison Blues" for Johnny Cash; Mark Chesnutt, "Goodbyes Come Hard For Me" for Kenny Serrstt; Nanci Griffith, "If These Walls Could Speak" for Jimmy Webb; Patty Loveless, "When I Reach The Place I'm Going" to acknowledge her Appalachian roots; and Sammy Kershaw, "I Know A Little" for Lynyrd Skynyrd.

Also, Johnny Cash, "Forever Young" for Bob Dylan; Billy Ray Cyrus, "Pictures Don't Lie" for Merle Haggard: the Mayericks. Carl Perkins, and Duane Eddy, "Matchbox" for Perkins; Vince Gill, Ricky Skaggs, Doc Watson, Randy Scruggs, and Earl Scruggs, "Keep On The Sunny Side" for the Carter Family, Marty Stuart, Jerry Sulli-van, and Tammy Sullivan, "Un Above My Head/Blind Bartimus" in tribute to Stuart's gospel influences: Jimmie Dale Gilmore and Willie

addition to the Randy Travis Gift

Shop on Music Row. "As soon as they come out, we'll be carrying

them, and the trucks should be a big

hit." Travis says. "I'm excited about

carrying what should be an instant

collector's item and being part of

this unique collectibles program

that should appeal to all my fans and

Speaking for Billy Ray Cyrus,

manager Jack McFadden notes that

Cyrus "hasn't seen the final version

yet, but be was really excited about

the idea. The current tour will go on through the rest of the year, and we

expect Great Entertainment Mer-

chandise, our New York-based li-

censee, to add the trucks to Billy

Ray's line as soon as they're availa-

Moress of Moress Nanas Shea En-

tertainment, says, "We've been very

involved with approval every step of the way since Paul came to us with

the deal. He was great to work with.

Some brokers aren't as sensitive to

name and likeness that in effect cre-

ates the sale ... I see these trucks

as a very long-term way to help con-

tinue building country music sware

the artist's needs. It is [his or her]

Clint Black's manager, Stan

Nelson, "Crazy" for Nelson A spokesman for the project says it is likely that Browne will lend his voice to Mattea's track, but that has not yet been confirmed.

John Carlin serves as executive producer of "Red Hot + Country," and Randy Scruggs is supervising monaignal producers According to a representative

from the Red Hot organization in New York, all income from record sales—beyond the basic manufacturing and distribution expenseswill go to the charity, including all artist and publishing royalties.



of the Grand Ole Cory. For his debut. Ketchum sang a duet with the lens

Too Much Is Never Enough For Tribute Sets Collections Keep Creativity Flowing, Minds Expanding

WORTH KEEPING: Are the country music labels turning out too many "special" albums for the market to bearvarious-artist, and good-cause collections? Let's see: We've had the "Honeymoon In Vegas," "Beverly Hillbillies," and "8 Seconds" movie soundtracks; Willie Nelson's star-saturated "Across The Borderline": "Common Thread: The Songs Of The Eagles", "Honky Tonk Angels", and "Rhythm Country & Blues." Soon we will get multi-artist tributes to George Jones and Merle Haggard; the "Red Hot + Country" AIDS-relief set (see story, this page); another "Trio" album from Dolly Parton, Emmylou Harris, and Linda Ronstadt; and a Tammy Wynette duet assemblage that will include performances with Elton John, Sting, Cliff Richard, Aaron Neville, Smokey Robinson, Lyle Lovett, Wynonna, and Joe Diffie. No doubt there are other special projects of this nature simmering on Music Row.

Is it time to declare a oratorium on such packaging? Probably not-at least, not as long as the music is good and the artists are eager to perform it. And as long as it's not just a gimmick. Certainly, with each succeeding announcement of a new joint project, it will become more di

to excite the media. This is a problem that will be exac erbated if the quality of

music declines But the mere prospect of a decline is not a sufficient reason to halt a trend that offers great variety and value to record buyers. Each time someone buys an album primarily because it features a particular country artist—and, in so doing, gets the opportunity to hear other kinds of music

by other artists-that person begins a provocative education, one that will first engage his or her imagination and then lead to other album purchases A corollary result, of course, is that these omnibus al-

burns can jar and crack the belittling walls of formatting-against which most of us rage in private. From a buyer's viewpoint, an imaginative mixture of art-ists and music within the same album is as natural and de-

sirable as a well-programmed tukehox. MAKING THE ROUNDS: Curb Records' Ronnie McDowell has written and recorded a song about the problems of crime in America that will be distributed to radio stations in all formats. Called "What's It Gonna Take," the song was inspired by the Jan. 30 slaying of four employees at a Taco Bell restaurant in Clarksville, Tenn... Edgar Struble of Hendersonville, Tenn., will compose the music for the Kenny Rogers TV movie "MacShayne: Final Roll Of The Dice." The movie will air on NBC-TV in April. Struble was Rogers' music director for 16 years rille's Hallway has licensed two of its home video titles for broadcast on the Arts & Entertainment channel: "Willie Nelson: My Life" and "Remembering Patsy" Laurie Lewis and her Grant Street hand members Tom Rozum and Jerry Logan were injured in an auton accident March 15 in Arizona. All are recovering well . . . The Country Music Assn. has donated \$50,000 to the Leonard Bernstein Center For Education Through The Arts in Nashville . . . SESAC has made a \$10,000 grant to the nu-sic business department of Nashville's Belmont Univer-

oity.
Our regular (and only) correspondent from Las Vegus, N.M., Jim Terr, sends us another song to demonstrate that not all country craziness resides on Music Row, Terr's offering is called "If I Can Save A Soul For Country (My

Life Has Been Worth while)" and tells the touch ing story of a rustic lad who luces (artistically) a health-food store clerk by

introducing her to the mu sic of Mary-Chapin Car-penter, and then gradually leading her, via Lorrie Morgan, Clint Black, and Tom T. Hall, to George





by Edward Morris

Jones. Terr clearly is a and we advise purists in all

genres to keep their distance.

MARK YOUR CALENDAR: Hank Williams Jr. will give concerts in Tokyo and Oita, Japan, April 20 and 23, respectively. His appearances will be taped for a TNN spe-cial. The shows are sponsored by the Nippon Corp. . . . Alabama will stage its 13th June Jam June 11 in Fort Payne, Ala. In addition to the host act, Vince Gill, Diamond Rio. Aaron Tippin, Patty Loveless, Confederate Railroad, Michelle Wright, Neal McCoy, Lee Roy Parnell, Steve Wariner, Mark Collie, John Berry, Clinton Gregory, and Dallas County Line will perform. To date, the event has raised \$3 million for charities . . . Chicago's Museum Of Broadcast Communications and the Country Music Foundation will present "Country Music: On The Air," June 25-Sept. 30 at the Chicago Cultural Center. It will include the seminars "Cowboys And Crooners: Historic Perspectives Of Country Music" (July 7), "TNN: Then 'N' Now" (July 28), "Grand Ole Opry: Mother Church Of Country Music" (Aug. 18), "Country Coast To Coast" (Sept. 8), and "Music To Look At: Country Music Videos" (Sept. 29) . . . The International Bluegrass Music Assn.'s annual "World Of Bhaggrass" will be held Sept. 19-25 in Owensboro, Kv.

Stars Keep On Truckin' **With Upcoming Promo Toy**

RY STEVE TRAIMAN

NEW YORK-One of the bottest items in country music collectibles is likely to be the Buddy L Sonic Haulers assortment of three super-detailed replicas of the Kenworth Aerodyne I8-wheel "big rigs" that travel with the shows of Billy Ray Cyrus, Randy Travis, and Clint In an innovative licensing deal

arranged through Paul Oursler of Nashville-based Music Concepts, the actual voice of each country star offers a personal message when a button is pushed on the open-sided "Try Me" package. There's also a four-color likeness of each star on



the side of the 22-inch-long truckand great sound effects. A turn of the key activates sounds of the engine starting and idling. The push of a button sounds the horn, and a push

ness with both kids and collectors. of the truck in reverse sounds the "beep-beep-beep" backup warning. The project has been endorsed by the Country Music Assn. and should The first units are due to ship to keep building a new audience for retail outlets in May, and will be on Clint, Randy, and Billy Ray in a Music City toy store shelves at a suggested list price of less than \$30 each in plenty of time for Fan Fair, June 6-I0. All three artists say they quality way. Mark Nathan, Buddy L's director are excited about the project, but each views the trucks' appeal in a slightly different way.

of marketing, says, "When I joined Buddy L about a year ago, I wanted to do something different and saw there wasn't much country in the toy vehicle market. But we use a lot of Travis and his msnager, Llb trendy colors that attract kids, the Hatcher, see the truck as a natural (Continued on page 31)

Country Stars Make A Play For Radio At CRS



I Know Him. Billy Ray Cyrus, who opened the CRS with an early-morning performance, directs the attention to fellow best seller Garth Brooks. The latter was on hand to pick up an artist humanitarian awerd from Country Radio Broedcasters.





The Smile Squad. Following his featured performance on Unistar Radio Networks' 'Acoustic Country' show, Warner Bros. recording artist Travis Trist, third from left, takes time to celebrate. Joining him, from left, are Ken Kragen, his manager; Ed Salamon, Unistar, Pam Green, Unistar, and Bill Mayne, Warner Bros. Records.



Nautical Nippers. Descending a staircase on the General Jeckson showboat are the RCA Records execs and artists



CRS registrants. Here are some of those who performed and altended. Standing, from lar, are flober Reynoids of the Maveriosk, Mark Collie, Mac McAnelly, Metry Staust, Trisha Yeenvood, Rodeny Crowell, and Raul Melo of the Mevericks. Kneign are Tim Closson of B105/Y96 Connormals; Larry Hughes, western regional promotion director, McAnastwills; Scott Borchetta, VP of rational promotion, McAnastwills; and Kerry Wolfe of Willt. Milwauksee.

Jackson showboat are the RCA Records exces and artists who threw a floating party for CRS registrants. In the front row, from left, are singers Martins McBride and Clint Black and RCA VPIGN Thom Schulger. In the second row, from left, are David Gaies, RCA's VP of label operations; singer Andy Childs; VP of ASR Garth Fundis; and Dale Tumer, director of realional country promotion.



hird from left, and Rick Trevino, far right, are surrounded by admirers. Shown with them, from left, are Nancy Richmond, Columbia southwest regional promotion menager; Greg Stevens from KRST Albuquerque, N. M.; and Sami Cruise from KOLT Albuquerque, N. M.;





CRS were, from left, Torn Holliday, PD at WBWN, Bloomington, III.; Giant artist Deborah Allen; Giant/Nashville president Jernes Stroud; VP of promotion Nick Huntler; and former baseball player Pete Rose.



louth from left, and Columbia Records: Ricky van Shelton, second from right, entertained CRS registrants at the annual ASCAP tencheon. Also settending weer, from left, Liste Lawes, president of MercuryNatarvitic, Dave Neltroits, executive director of Courty Radio Bradostaers, Ed Salamon, CHB president, Martin Littlefed, secondar director, ASCAP, Comma BLACAP, and Allen Butler, executive VPIGM, Sony Music,



McCoy's Buddy. Buddy Owens, left, of KNIX Phoenix congretulates Atlantic Records' Neel McCoy following his showcase performance at CRS.



Asylum Records' Brother Phelps, expleins to the audience at the CRS New Faces show that his brother, Ricky Lee, is too ill to perform. The missing Phelps was sidelined by a ruptured appendix.



Dawdling With Doug, BNA Entertainment's Doug Supernaw pressed the flesh during the CRS artist-ettend reception. With him here, from left, are Chuck Thagard, BNA's director of national promotion; Frank Dewson of KYVD Beaumont, Tex: Supernaw; Bob Moody of WPOC Baltimore; Country Radio Broadcasters board member Charlie Monic, and Mike Broad' of WYXTU Philadelphia.

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BRANDCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIDISS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONES RAINCED BY HOMBER OF DETECTIONS.

WEEK	WEDK	2 WG	WKS. ON CHART	TITLE ARTIST MODULER (IGNORMATION) LANG, 6 NUMBER (IGNORMATION) LANG, 6 NU	THES	VEEK	2 WKS AGO	WKS ON CHART	TITLE ARTIST PRODUCER GONOWRITER ARTIST LAREL & NUMBER DESTRUCTION LAREL
				* * * No. 1 * * *	(37	54	69	3	ROPE THE MOON S HANDSONS CORPORATE STORMS OF JOHN MICHAEL MONTGOMERY AND STORMS ATLANTIC BYZER AND STORMS ATLANTIC BYZER OF JOHN MICHAEL MONTGOMERY
1	4	10	12	MY LOVE 1 week at Mr. 1	38	40	35	20	STATE OF MIND ST
2	1	1	16	NO DOUBT ABOUT IT ■ NEAL MCCOY B NCSETI IJ SOMMEL SEESMIN ED M ALARICE 87287	(39	46	52	4	THE PRODUCT BLACK INDICATION IN ANY DAY BACKYARD JUST BE ANY BACKYARD JUST BE ANY BACKYARD JUST BE ANY BACKYARD JUST BE ANY BACKYARD NY EPIC 77360
3	3	9	16	STANDING DUTSIDE THE FIRE • GARTH BROOKS • GARTH BROOKS	(40		54	3	WISH I DIDN'T KNOW NDW TOBY KEITH TOBY KEITH WEBBURY MARIED TOBY KEITH WEBBURY MARIED TOBY KEITH WEBBURY MARIED TOBY KEITH WEBBURY MARIED TOBY KEITH T
4	7	12	10	(WHO SAYS) YOU CAN'T HAVE IT ALL + ALAN JACKSON (WHO SAYS) YOU CAN'T HAVE IT ALL	41	41	26	18	THE SHIPPERS A
5	2	4	16	HE THINKS HE'LL KEEP HER JENNING M CAMPANTER OF CAMPANTER D SCHUTZ) ◆ MARY-CHAPIN CARPENTER → COLUMBA 77316	42	38	33	18	PD LIKE TO HAVE THAT ONE BACK PD LIKE TO HAVE THAT ONE BACK GEORGE STRAIT
(B)	10	17	13	I'M HOLDING MY OWN • LEE ROY PARNELL SHENDROCK (TARATA)	43		45	1	T BROWN G, TRAIT RESERVE, K WEST A RANGER! CT OF THE A STATE. OUTSKIRTS OF TOWN SAMELY IS INCREMED CAMERON COME COME A SAWYER BROWN. MALETER MECHANICY IS INCREMED CAMERON.
ō	13	16	9	IF THE GOOD DIE YDUNG ■ TRACY LAWRENCE ATUNEC ALUNC	44		49	8	MANUTERY MICHAELY IS INSERRED D. CAMPROVE HONKY TDNK CRDWD RICK TREVINO SINCORMAN MI STAURT SINCORMAN TO STAURT SINCORMAN MI STAURT SINCORMAN TO STAUR
3	14	15	13	LIFE #9 MARTINA MCBRIDE CO OF SCA 62697	(45	48	51	6	COMPANY TIME • LINDA DAVIS
9	5	2	13	TRYIN' TO GET OVER YOU VINCE GILL	(46	53	53	4	DADDY NEVER WAS THE CADILLAC KIND CONFEDERATE RAILROAD
(10)	9	14	11	T BROWN (VÁRL) (CO NY MAS \$4706. INDIAN OUTLAW (CO CONTROL OF BANKES,G SIMMONS,J D LOUDERMALE) (CO CONTROL OF CO CONTROL OF CONTRO	47	35	27	19	BRESHET I BASSED DEBESON IF IT WASN'T FOR HER I WOULDN'T HAVE YOU 15 THOUS CONTROL WALLES I SURNEYS ET IN GRAFT I BASSE ET IN GRAFT
-	_	_	-	I CAN'T REACH HER ANYMORE SAMMONS DECUCERMENT SAMMY KERSHAW	(48	57	67	3	HOW CAN I HELP YOU SAY GOODBYE ◆ PATTY LOVELESS
<u> </u>	16	19	12	B CATALON N WILSON MY PERSON IS THEIRIN SCHOOL OF THEIR SCHOOL	(49	63	-	2	SPILLED PERFUME • PAM TILLIS
12	15	18	7	Tablown I. R COM B Build: (C) W CURB SHIDWING PIECE OF MY HEART	50		58	3	MY NIGHT TO HOWL
13	20	24	8	S HENDROOKS (B EERNS, J RAGAVOY) (C) (V) WARNER BROS. 18261	(51	-		2	WALKING AWAY A WINNER KATHY MATTEA
14)	22	23	12	WE DON'T HAVE TO DO THIS TANYA TUCKER 3 CRUTCHBLD IS BURRLY SHAWS CY LIBERTY 17933	52	49	47	8	HONKY TONK SUPERMAN ARRON TIPPIN
15	6	3	17	I'VE GOT IT MADE JOHN ANDERSON STROUD JANDERSON M BARNES) JOHN ANDERSON NI BM 62709	53	51	45	20	S HENDRIDES LA TIPPIN, EIBRODO CO NO BCA 62755
16	8	6	17	THAT'S MY STDRY PWORLELINGES & SERY & R PARKELL, THASELDENO CULTURE PTC 53992	(54		-	5	YOU WILL ◆ PATTY LOVELESS € CANDIT, R. IP DOSE MAINEMEDY, R. SAMBEY) ISE (VI) FRC 27771 DNCE IN A WHILE ◆ BILLY DEAN
11	21	21	10	WORDS BY HEART J SCAFE, LODITON OF MILLSON M POWELLS SCAFE, LODITON M POWELS SCAFE, LODITON M POWELLS SCAFE, LODITON M POWELS SCAFE, LODI			59	4	NEVER BIT A BULLET LIKE THIS GEORGE JONES WITH SAMMY KERSHAW
				* * * AIRPOWER * * *	55		63	-	BORN READY
18	25	28	8	IF BUBBA CAN DANCE (I CAN TOO) DEDOK IN PAYRON IN MICGUIRE B MEDILE) SHENANDOAH ICI NT RCA 62791	56		57	5	BECAETT A SHAMEUN DISESON) ICI (V) BNA (2736
_				* * * AIRPOWER * * *	57		64	5	JUST DNCE DAVID LEE MURPHY STONE COLD COUNTRY GIBSON/MILLER BASINAL GIBSON/MILLER BASINAL
19	27	30	6	ADDICTED TO A DOLLAR ±STROUG D STONE ID STONE, R HODOG, R MADOGO, R TRIBBILD 10 (1) EPIC 773 75	58	52	43	11	EAGLE OVER ANGEL BROTHER PHELPS BROTHER PHELPS
20	29	35	5	* * * AIRPOWER * * * A GOOD RUN OF BAD LUCK STREUD CHILOR CHILARA IN NO HOLUSI LIT M REA 427/32	59	70	_	2	***HOT SHOT DEBUT***
				* * * AIRPOWER * * *	60	NE	wÞ	1	THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOY HOWDY CHARRING STEEL, LARREN OUT
21	24	25	12	WHERE WAS I ◆ RICKY VAN SHELTON S BLGFINSHAW (H STINSON G BURSE) • RICKY VAN SHELTON (C) (N) COLUMBA 77334	61	NE	WÞ	1	SIMPLE LIFE + ANDY CHILDS VALUE AND STREET
				* * * AIRPOWER * * *	62	62	55	17	SHE NEVER CRIED CONFEDERATE RAILROAD BISCHITT DIMANDI WILLERDOND AND AND AND AND AND AND AND AND AND A
22	28	29	9	BETTER YOUR HEART THAN MINE TRISHA YEARWOOD (CTUNDES IL ANGELLEA GOLD) (CTUNDES IL ANGELLEA GOLD)	63	55	50	9	I LOVE YOU "CAUSE I WANT TO ◆ CARLENE CARTER HEPSISM IS CARRED IN FOSTER OF GAMET 18165
23	12	5	17	ROCK MY WORLD (LITTLE COUNTRY GIRL)	64	NE	wÞ	1	WDMAN, SENSUOUS WOMAN MARK CHESNUTT
24	19	13	17	I JUST WANTED YOU TO KNOW MARK CHESNUTT M WROCH IN MARK CHESNUTT I COM MARK CHESNUTT	65	64	62	10	IN MY NEXT LIFE MERLE HAGGARD 151500 (M MARK) CHIEF PROMO SINGLE
25)	32	39	7	TRY NOT TO LOOK SO PRETTY DWIGHT YOAKAM PANDESON D TOLUME (SEA) KO OF REPORTE LAZISWAMMEN BOOK	66	NE	wÞ	1	LOOKIN' IN THE SAME DIRECTION • KEN MELLONS COMPLEX ME
(26)	30	31	9	RED AND RIO GRANDE RUMOS O SUPERNAW M. SNA 50 757	67	NE	wÞ	1	LET THE PICTURE PAINT ITSELF RODNEY CROWELL THE PICTURE PAINT ITSELF
27	18	11	20	GOODBYE SAYS IT ALL BLACKHAWK	68	66	60	6	CLOSING TIME ◆ RADNEY FOSTER
(28)	33	38	8	YOUR LOVE AMAZES ME	(69)	NE	wÞ	1	JANIE'S GONE FISHIN' ◆ KIM HILL
(29)	39	48	4	BEFORE YOU KILL US ALL RANDY TRAVIS	70	68	65	19	NO MORE CRYIN' ◆ MCBRIDE & THE RIDE ILEO OF MCBRIDE & THE RIDE OF MCBRIDE & THE RIDE
30	43	56	6	RUPHING IN FOLICIOR M T BRUMED LOVEBUG GEORGE STRATE LIBROM SCRUPT IS WANKE M KENNY DE OF MAS STRATE	(71	NE	wÞ	1	DON'T TAKE THE GIRL TIM MCGRAW
-	_	_	-	WHERE DO I FIT IN THE PICTURE CONTROL SHAPE CONT	72	71	68	19	SAWMILL ROAD DIAMOND RIO
31)	36	41	6	I SWEAR ◆ JOHN MICHAEL MONTGOMERY	73	73	-	4	IF I HAD ONLY KNOWN REBRICE LIBORAGE TO REPORT REPO
32	26	20	16		74	72	70	20	CONFESSIN' MY LOVE SHAWN CAMP
33	31	34	11	KISS ME, I'M GONE	75	74	71	4	YOUNG LOVE TWISTER ALLEY
34)	37	42	14	D COM IR MALD ADDITAGE ISSUED AND INCA SATAS					MELIWICE HONOR CUSTOMS IN CONTROL MERCURY ALBUM CUST Trease in detections over the previous week, regardless of chert movement. Airpower awarded to those record
35	11	7	16	T. BECOMM. IN MCENTURE IN MACHIE MACHIE MELLERO DO MICA SATION					to the first kinn. Wiscocile availability. (M) Cassette maxi-single availability. (T) Vinyt maxi-single availability. (V) Vinyt single
36	17	8	16	T.L.C. A.S.A.P. ALABAMA JAEGA MAREAJAMMA GENMENT/AMPERS 00 PCA (2712)	avarial	olty. CX	CD ma	u-single	availability. © 1994, Billboard/BPI Communications.

		HOT COUNTRY	
т	TAKE IT EASY	◆ TRAVIS TRITT	L. L. T.

1	-	-	1	TAKE IT EASY JSTROUD O BROWNE & FREST	◆ TRAVIS TRITT WASNESSEDS.
3	_	=	1	A LITTLE LESS TALK AND A LOT MORE ACTION IN LARKEN H SHEED IN HINTON J STEWART)	◆ TOBY KEITH MERCURY
3	2	-	2	SHE'D GIVE ANYTHING C FAIREN LISTERLE C FAMILEN, V MILAMEDI	◆ BOY HOWDY OUTS
1	1	1	3	LIVE UNTIL I DIE	◆ CLAY WALKER GHANT
3	_	-	1	JOHN DEERE GREEN J SLATEJI MONTGOMENY (D LIHOE)	JOE DIFFIE
1	3	2	5	WILD ONE SHENDRICKS IF SURICHU KYLE, W RAMBEAURO	◆ FAITH HILL WARMER BROS
1	1	3	3	FAST AS YOU PANDE SON O YOMANI	◆ DWIGHT YOAKAM #E/199E
1	-	-	1	WE JUST DISAGREE J ROWEN, I DEAN (J XINGGER)	◆ BILLY DE/IN LIBERTY
3	1	2	13	GOD BLESSED TEXAS J STROUG C DINAPOL D GRAD IP HOWELL B SEALS	◆ LITTLE TEXAS WARMER DIVOR.
10	3	1	27	CHATTAHOOCHEE KSTEGAL (A JACKSON I MCBREE)	◆ ALAN JACKSON ARETA
10	5	1	1	I NEVER KNEW LOVE 3 STROUD IL BOOKE W ROUNSOND	◆ DOUG STONE (PIC
10	2	2	15	NY BARY LOVES ME P WORLEY C SEAY, M MCERIES (S. PETERS)	 ◆ MARTINA MCBRIDE RCA
13	10	10	5	THE BOYS & ME	◆ SAWYER BROWN

14	6	5	6	DOOR OF BARNINGST SHOOM BLABOUNTS	SHENANDOAH
15	-11	11	19	WHAT'S IT TO YOU JSTRUD IS WRIGHT A CORRELLY	◆ CLAY WALKER
15	12	. 9	2	I DON'T CALL HIM DADDY RIANDS RINELLIN	◆ DOUG SUPERNAW
17	13	15	16	ONE MORE LAST CHANCE TARGWR (V.DL.) ANDIOLSON	◆ VINCE GILL MCA
18	15	16	10	RECKLESS JITOL WITE A MANNE USTIVENS M CLAIM	ALABAMA
19	14	18	22	HOLDIN' HEAVEN T. SROWN IS ASSISSED. T MCHUGHI	TRACY BYRD
20	16	13	13	EASY COME, EASY GO	GEORGE STRAIT
21	17	14	11	ALMOST GOODBYE M WRIGHT IN LINSAY O SCHLITZ)	◆ MARK CHESNUTT
22	. 18	12	5	THE SONG REMEMBERS WHEN	♦ TRISHA YEARWOOD
23	19	19	20	HE AIN'T WORTH MISSING	◆ TOBY KEITH MERCURY
24	23	20	20	THANK GOD FOR YOU MALLER M MCMALLY!	SAWYER BROWN
25	24	23	11	SHE USED TO BE MINE D COOK & HINDREON OR DUNNO	BROOKS & DUNN



Billboard TOP COUNTRY ALBUMS OF THE RING APR 2, 1984

THIS WEEK	UIST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LIBIG & NUMBERGOSTINBUSHING LIBIG EDUGGESTED LIST PRICE OR EQUINALENT FOR CASSITTECTOR	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WIS. ON CHART	ARTIST LIKEL & HUMBERGOSTHBUTHING LIKEL (BUDGESTED LIST PRICE OR EQUIVALENT) TITLE	PEAK FOSITION
				* * * No. 1/GREATEST GAINER * * *		(38)	59	-	2	SUZY BOGGUSS LIBERTY 28457 (10 98/15 98) GREATEST HITS	38
1		2	3	VARIOUS ARTISTS NO 1005 NO 10	1	35	41	35	54	TRACY LAWRENCE ▲ ATLANTIC 12483/4G (9.99/15.99) ALIBIS	5
_	Ľ.	_	Ť	THE STATE OF THE S	_	40	38	37	96	BILLY RAY CYRUS A 7 MERCURY STORES (10 98 EQ16.98) SOME GAVE ALL	1
2	2	2	2	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82555MG 19 98/15:590 KICKIN' IT UP	1	41	35	35	23	ALABAMA (ICA 66296 (9.76/15.90) CHEAP SEATS	16
2	2	2	9	SOUNDTRACK MEA 10927 (10 90/16 90) 8 SECONDS	3	42	41	38	32	AARON TIPPIN ● ACA 66251 (9 98/15 98) CALL OF THE WILD	5
4	3	3	23	VARIOUS ARTISTS ▲ ' COMMON THREAD: THE SONGS OF THE EAGLES	1	43	39	36	21	TRISHA YEARWOOD . MCA 10911 110 98/15 980 THE SONG REMEMBERS WHEN	6
5	5	5	25	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15 58) GREATEST HITS VOLUME TWO	1	44	44	41	42	DOUG SUPERNAW BNA 66133 19 99/13 99: TE RED AND RIO GRANDE	27
6	7	1	29	GARTH BROOKS A 1 DEERTY 80857 (10 96/16 98) IN PIECES	1	45	49	43	132	GARTH BROOKS A * LIBERTY 96330 (10 98/15 98) ROPIN* THE WIND	1
7	6	6	76	ALAN JACKSON ▲ 1 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	46	42	40	103	WYNONNA ▲ * CURE (0529MCA((0.9915.98) WYNONNA	1
8	8	9	90	MARY-CHAPIN CARPENTER A * COME ON COME ON	6	(47)	58	65	48	PATTY LOVELESS ● EPIC 53236/50NY 09 96 EQ15 981 ONLY WHAT I FEEL	13
9	10	11	45	LITTLE TEXAS ● WARNER BROS. 45275 19 78/15 780 BIG TIME	8	48	48	44	22	TANYA TUCKER USERTY 91048 (10 99/15 99) SOON	18
10	9	8	56	BROOKS & DUNN & 2 ARISTA 18716 (10 99/15 98) HARD WORKIN' MAN	2	49	37	46	5	WILLIE NELSON JUSTICE 1601 08 98/14 981 MOONLIGHT BECOMES YOU	37
11	11	10	81	VINCE GILL A 7 MEA 200/00/200 MICH STILL RELIEVE IN YOU	3	50	46	45	32	SAWYER BROWN CURB 77626 (10 96/15 98) OUTSKIRTS OF TOWN	13
(12)	13	13	19	FAITH HILL WARMER BROS. 45/189 19 98/15/98/ TRE TAKE ME AS I AM	12	51	51	4	27	MARTINA MCBRIDE RCA 66288 IS SRIES SRIES THE WAY THAT I AM	50
13	12	15	79	GEORGE STRAIT A 3 MCA 10851 (10 98/15 800 PURE COUNTRY (SOUNDTRACK)	1	52	45	47	39	JOHN ANDERSON mys 66222 th 9615 file SOLID GROUND	12
(14)	17	21	6	NEAL MCCOY ATLANTIC 82568 (10 98/15 98) TE NO DOUBT ABOUT IT	14	~	42	7/	-		
15	14	12	52	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS (10.98/15-98) THIS TIME	4	(53)	72	_	2	***PACESETTER*** CHRIS LEDOUX LIBERTY CARGO TO GOT A CO. BEST OF	53
16	15	16	33	CLAY WALKER • GIANT 24511 MARINER BROS 19 98/15 98/12	8	$\overline{}$	_		_		
17	16	17	25	GEORGE STRAIT ▲ MCA 10907 (10 98/15 98) EASY COME, EASY GO	2	54	47	42	18	DOUG STONE ERIC 57271.50NY (9-96 EQ.15-96) MORE LOVE	20
18	21	19	7	BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAWK	17	55	50	53	76	LORRIE MORGAN & BIAL 66017 19 98/13 981 WATCH ME	15
19	20	14	- 8	COLLIN RAYE EPIC 53952/50NY (9 98 EQ15 98) EXTREMES	12	(56)	67	52	2	JOHN BERRY LIBERTY 80172 [9:98/13:98]	56
20	18	18	99	CONFEDERATE RAILROAD A ASLANTIC REZISSING IS 9815 981 285	7	57	54	-	21	VARIOUS ARTISTS × TIL 6099 IR 98/14 980 TODAY'S TOP COUNTRY JEFF FOXWORTHY	37
21		20			-	58	52	57	10	WEARER BEOS 45314/0 50/15 50/ 188 TOU MIGHT BE A REUNEUR IF	52
22	19	23	45	WYNONNA & CURE 10822MCA (10 99/15 98) TELL ME WHY	2	59	56	55	110	JOHN ANDERSON ▲ 8NA 61029 (\$ 98/13 98) SEMINOLE WIND	10
23	22	23	4	CLINT BLACK A REA-66239 (10 98/15-98) NO TIME TO KILL	23	60	57	56	149	ALAN JACKSON ▲ * ARISTA 8681 19 98/13 987 DON'T ROCK THE JUKEBOX	2
24	24	22	48	RICK TREVINO COLUMBIA SASSICISONY (10 98 EQUIS 98) ### RICK TREVINO JOE DIFFIE ● DIPC SASSICISONY (10 98 EQUIS 98) HONKY TONK ATTITUDE	10	61	55	50	16	GEORGE JONES MCA 10910 49 59/15 98/1	30
25	25	27	184	GARTH BROOKS A 10 LIBERTY 92866 19 9812 981 NO FENCES	1	62	61	58	83	TRAVIS TRITT ▲ WARNER GROS 45048 (10 99) 15-96) T-R-O-U-B-L-E	6
28	27	26	136	BROOKS & DUNN A * ARSTA 16659 19 98 13 980 BRAND NEW MAN	3	63	53	49	20	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● HONKY TONK ANGELS	6
27	26	24	71	TOWN HIGHER MONTCOMPRY		64	62	59	66	REBA MCENTIRE A * MCA 10973 (10 99/15 990 IT'S YOUR CALL	1
4	20	24	/1	ATLANTIC BEAGING IN 9815 981 EM	4	65	63	66	30	SHENANDOAH 9CA 66267 (5.99/15.99) UNDER THE KUDZU	38
_	7			***HOT SHOT DEBUT ***		66	66	62	158	VINCE GILL ▲ MCA 10140 19 99/15 989 POCKET FULL OF GOLD	5
28)	NE	*	1	MARTY STUART MOX 10880 (10 99/15 98) LOVE AND LUCK	28	67	60	51	20	ASLEEP AT THE WHEEL TRIBUTE TO THE MUSIC OF BOR WILLS	35
29	49	-	2	BILLY DEAN UNEXTY 20057 (10:100/5:58) GREATEST HITS	29	63	64	60	82	COLLIN RAYE • CYC 4888350W (1.56 EQ13.00) IN THIS LIFE	10
30	28	29	54	SAMMY KERSHAW ● MERCURY 14332 (3.10 EQ) 5.000 HAUNTED HEART	11	68	70	61	78	GARTH BROOKS ▲* LIBETTY SETAL IN SAME SHEET THE CHASE	1
(31)	33	32	48	TOBY KEITH MEDICULY 514421 (9.96 EQ13 96) TOBY KEITH	17	70	68	64	119	COLLIN RAYE ◆ CYC 47444 NOW (1994 DO) 12 MITTER	7
32	29	28	10	BOY HOWDY CLARS 77656 16 9849 SEC SHE'D GIVE ANYTHING	19	71	69	69	8	LEE ROY PARNELL AMERA 18729-19 SELECTION IN THE ROAD	66
23	32	34	255	GARTH BROOKS ▲* LIBERTY 90697 (4.9613 181) GARTH BROOKS	2	72	71	67	48		15
34	34	33	39	BILLY RAY CYRUS A MORCURY \$14758 (10.98) EQ.LS.90 IT WON'T BE THE LAST	1	73	73	70	51		24
35	31	31	26	SUZY BOGGUSS LIBERTY 9/241 (10/98/15 98) SQMETHING UP MY SLEEVE	27	-		-		VARIOUS ARTISTS x-TIL 6058 (7.96/12.90). TODAY'S HIT COUNTRY LORRIE MORGAN A	-
36	30	30	39	MARK CHESNUTT ● MCA 10851 (9.98)15.980 ALMOST GOODBYE	6	(74)		MIKY	145	NOA 33210 (\$ 96/13 96)	8
37	35	48	7	THE MAVERICKS MCA 10963 (9.99615.90) THE WHAT A CRYING SHAME	35	75	74	68	69	VINCE GILL 9CA 81130* (7 9811 98) I NEVER KNEW LONELY	47

В	illk	coord. Top Country Catalog A	lbı	ım	S	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOURCESCEN FOR WEEK ENDING APRIL 2, 1994	ì
WEBK	UST	ARTIST LIMITS HUMBERIDGESTHIBUTING LIBER ISLOGESSED LIST PRICE ON EQUIVALENT FOR CASSETTECTS	WKS ON CHART	THIS	UAST WEEK		WKS ON
2	2	GEORGE JONES ● EPIC 40776/50WF (5:98 EQ9:98): 1 week at No. 1 SUPER HITS	135	18	18	ALABAMA ▲ #CA 5625 (7.9111.90) ALABAMA LIVE	26
9	9	PATSY CLINE A * MCA 12* (7 95/12 98) GREATEST HITS	150	18	18	THE JUDDS CURE S2070/ROA 19,99(13 99) LOVE CAN BUILD A BRIDGE	10
3	3	THE CHARLIE DANIELS BAND ▲ 1990 3879550NY 07.90 EQ11 980 A DECADE OF HITS	150	18	_	REBA MCENTIRE ● MCA 6294* (4.98/11.98) SWEET SIXTEEN	1 120
,	9	CONWAY TWITTY ▲ MCA 31238 (4 98/11.98) THE VERY BEST OF CONWAY TWITTY	39	18	18	ALABAMA ▲ 1 ICA 7170* (1) 9613 910 GREATEST HITS	5 149
9	9	GEORGE STRAIT ▲ MCA 42035 (7 98/12 98) GREATEST HITS, VOL. 2	150	18	-	GEORGE JONES GUSTO 380/MG (6.30) AT HIS BEST	1
9	9	VINCE GILL ● RCA 9814* (4.98/9.98) BEST OF VINCE GILL	148	18	18	THE JUDDS CURS CTOTA PICA PERSON SHEET HITS VOL. I	1 12
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/22-98) GREATEST HITS	148	20	18	ALABAMA ACA 61040 (9.98) 13.980 GREATEST HITS VOL. 2	2 10
2	17	ROGER WHITTAKER #0A 61972 (9 96/15.98) DANNY BOY	1	21	18	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SORY 17 90 EQ/11 900 STATE OF THE HEART	27
9	8	GEORGE STRAIT ▲ * MCA 5567* (7.59112.590) GEORGE STRAIT'S GREATEST HITS	148	23	21	DWIGHT YOAKAM ● REPRISE 25989*WWWER BROS. 43.98/13.980 JUST LOOKIN' FOR A HIT	142
10	6	THE JUDDS ▲ CORD B3 INFOA 19 9815 981 GREATEST HITS	13	23	20	DOLLY PARTON & RGA 4422" IJ 98/11 980 GREATEST HITS	122
11	-	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS IS 98/13 98 GUITARS, CADILLACS, ETC., ETC.	11	24	22	KEITH WHITLEY ACA 52277 ID 98/13 980 GREATEST HITS	3 11
12	11	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY IS 98 EQ9 981 GREATEST HITS	56	25	19	VINCE GILL MCA 42321 IS 98/13 981 WHEN I CALL YOUR NAME	24
13	10	DOLIG STONE CRY 47157 IS 00 CON 2011	27	Comme	draw in	and the late to be a second of the second of the late	



by Lynn Shults

NOTCHING ITS FIRST NO. 1 with "My Love" (4-1) is Little Texas. The song was written by Porter Howell, Brady Seals, and Tommy Barnes, and was produced by James Stroud, Christy DiNapoli, and Doug Grau. The was produced by James Stroug, Christy Divapoli, and Doug Grau. The group debuted on the Hot Country Singles & Trucks chart in September 1991 with "Some Guys Have All The Love," which peaked at No. 8. The group's initial exposure drew a mixed response. Not all country radio programmers embraced Little Texas' visual imagery. To these doubters, the group's look and stage performances were more rock than country. But like Sawyer Brown and other artists who paved their own trails, Little Texas has prevailed. Cascading lead vocals and harmonies have led to three consecutive top five singles from the band's second album, "Big Time" (10-9 on Top Country Albums), The versatility of the group continues to impress: There have been two different lead vocalists on the three singles. Tim Rushlow sings lead on "What Might Have Been" and "God Blessed Texas," while Brady Seals takes his turn on "My Love," which he co-wrote. He also is the lead actor in the music video Del Gray, Duane Propes, and Dwayne O'Brien complete the group. It is O'Brien who sings lead on "Peaceful Easy Feeling," from the compilation al-bum "Common Thread: The Songs Of The Eagles" (2-2). With a No. 1 under its belt, it can now be said that Little Texas has hit the big time.

THE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is "Rope The Moon" (54-57) by John Michael Montgomery, followed by "Lowe Bug" (45-30) by George Statis: "Spilled Perfume" (63-69) by Pam Til-lis; "Walking Away A Winner" (65-61) by Kathy Matter, "If The Good Die "The Walking Away A Winner" (65-61) by Kathy Matter, "If The Good Die Young" (13-7) by Tracy Lawrence; "I'm Holding My Own" (10-6) by Lee Roy Parnell; "Before You Kill Us All" (39-29) by Randy Travis; "A Good Run Of Bad Luck" (29-20) by Clint Black; "Life #9" (14-8) by Martina McBride; and "Try Not To Look So Pretty" (32-25) by Dwight Yonkas

COMPILATION ALBUMS occupy four of the five top positions on the Top Country Albums chart. Holding at No. 1 is the week's Greatest Gainer, "Rhythm Country & Blues." "Best Of" by Chris Ledoux (72-53) wins the Pacesetter award, showing a 73% increase in sales over the previous week. Other compilations showing strong increases are "Greatest Hits" (59-38) by Suzy Bogguss and "Greatest Hits" (49-29) by Blily Dean.

HE DOMINANCE OF WEA labels on the singles chart continues. With "My Love" by Little Texas jumping from No. 4 to No. 1, the WEA-distributed labels have now held the No. 1 position on the Hot Country Singles & Tracks chart for 12 of the past 14 weeks. Atlantic leads the WEA assault with six weeks at No. 1, followed by Warner Bros. (5) and Giant (1).

THE NEW FACES SHOW at the Country Radio Seminar is always w boost for the artists who perform there. Reaping the benefit of a strong performance in front of what is arguably the industry's most influential audience is Tim McGraw, whose "Don't Take The Girl" debuts at No. 71 on the singles chart. McGraw's stunning New Faces performance of the song has converted to im-mediate BDS detections at monitored stations KFKF Kansas City, Mo., KKBQ Houston, KPLX Dallas, KRPM Seattle, KWKH Shreveport, La., KZSN Wichita, Kan., and WIVK Knoxville, Tenn.

Acts Added To FanFest '94 Lineup

added several more top acts to its talent lineup and added such new nonmusic attractions as cook-offs and celebrity book signings. The event will take place May 4-7 at the Los Angeles County Fair & Exposi-

tion Complex in Pomona, Calif. Newly signed acts include recent Grammy winner Asleep At The Wheel, Toby Keith, Bonnie Nelson, Juice Newton, Carl Perkins, Lisa

Stewart, and Turner Nichols. These performers join a talent lineup currently consisting of John Anderson, Lynn Anderson, Baillie & The Boys, Boy Howdy, Mark Lacy J. Dalton, Billy Dean, Marty Huggard, Tracy Lawrence, Johnny Lee, Martina McBride, Ronnie Milsan. John Michael Montgomery, Buck Owens, Collin Rave, Sawyer Brown, Dan Seals, Ralph Stanley. Doug Stone, Doug Supernaw, Leroy Van Dyke, Dwight Yoakam, and Zaca Creek.

More acts will be added to the bill. organizers say. Naomi Judd and Travis Tritt will autograph their autobiographies, and newcomer Faith Hill also will sign autographs during the four-day festival.

riting contest, barbecue and chili cook-off contests, a midway, and a celebrity roden Artists fan clubs record labels, and vendors will feature their wares via a series of displays and booths. Tyson Foods is FanFest's chief sponsor.

Earthquake Relief, Los Angeles, will be given all profits from ticket sales, and the Los Angeles Times Fund will get a share of the other proceeds. In addition, the festival's organizers have agreed to contribute funds to a retirement home for country music performers.

Stuart Promotes **New Album With** Airfare Tie-In

NASHVILLE-MCA Records' Marty Stuart is promoting his newest album, "Love And Luck." and its first single and music video. "Kiss Me, I'm Gone," through a fare-discount tie-in with American Airlines

Called "Kiss Me, 1'm Gone To Music City," the promotion involves including discount coupons in the first 500,000 cassette and CD verons of the album. The album was released March 15

Those who buy the album can purchase from one to four discount fares to Nashville from any of the 48 contiguous states serviced by American Airlines or American Eagle. The total discount value, according to the promotional literature, can be as much as \$300.

The promotion will be spotlighted via cover stickers and in-store signs. Stuart holds the honorary title of Nashville's "international ambassador of tourism," and appears in the promotional video "Dream, Dream, Dream," which the city's chamber of commerce airs on the Nashville Network, on Country Music Television, and throughout Europe. He also is featured in a current Opryland/American Airlines TV commercial.

STARS KEEP ON TRUCKIN' (Continued from page 26)

country market is growing rapidly, and a lot of toys are being purchased by parents. There was a natural tiein, with the collector's market as a major honus

According to Oursler, "Music Concepts has been in the country area for about 21/4 years as a marketing/merchandising/licensing company, after my prior NASCAR involvement for about 81/2 years. I create design concents for merchandising programs and then find a manufacturer who can make wnd distribute the right product." Oursler adds that he has licenses

in the die-cast model and toy-vehicle areas for 45 artists, including Travis, Black, and Cyrus. Involved are such items as a die-cast Road

Champ Eagle tour bus and die-cast Action Performance 1/64th-scale bus banks, as well as airplanes and vintage car banks with Spec-Cast. For the Sonic Hwulers line, Oursler continues, "We were trying

to focus on male country artists with a high public image who also are involved in touring. Adds Nathan, "The concept of voice-licensed sound that actually takes each star's voice and puts it on an electronic chip makes it a truly

innovative concept and adds uniqueness to the truck. We're testing the Sonic Haulers line with these three models and expect to expand it in the future, based on very positive interest from major accounts at the recent Toy Fair

Jimmy Dean Co-Sponsoring Showdown NASHVILLE-Jimmy Dean Foods has joined the True Value hardware

chain to co-sponsor the chain's annual nationwide country music talent contest. Earlier co-sponsors with True Value were Coca Cola and GMC Under the terms of the True Value/Jimmy Dean Country Showdown,

entrants compete w local and state levels to vie for the top national prize of \$50,000. More than 400 radio stations are involved in promoting the contest, and contest organizers estimate that about 4,000 acts participate each year. This year, the Showdown finals will be taped Dec. 9 for television syn-

dication at the newly renovated Ryman Auditorium in Nashville. The Showdown is organized and administered by Dean Unkefer of Special Promotions, Nashville.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC Bote, BMcRegust Med, BM/Lengtode, BM0 HL/WBM/

- TITLE (Publisher Licensing One) Short Music Dist
- 44 BORRY TORS CROWN (Songs Of PolyGram, BMI/Tabb's Pag. Date III.

 22. HOMEY TODE SEPERMAN (Acad. Date DMg CPP

 44. HOW CAN I HELP TON SAY DECODY? (Revesing DM).

 Fution R. Collan BM/M BM. SESACKT, Good.
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 Bartos. ASCAP/Crast. Comberland. BM/Acuti-Rese.
- 22 I SWEAR (Morgan Active ASCAP/Rick Hall, ASCAP)
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- END WENTY!
 ORCE IS A WEILE (Ensen. BML/Colewood, EML/John Betts: ASCAP/RE ASCAP) Betts ASCAP/WE ASCAP! CPP/HL OUTSWETS OF TOWN (Myrt & Check's Bey, ASCAP/ Figure Fragers ASCAP) No. PIECE OF MY BEAST (Unichappel, EMI/Web IV, BMI)
 - 25 DES ADS DIO COARDE (I-Reys, ASCAP/Supernaw
 - ACCAPIN DOCK BOTTOM IDC: 6MO DOCK BOTTOM IDC: 6MO DOCK BOTTOM IDC: 6MO DOCK BOTTOM WHOLE CORNTET CHILD 15 ready from 15 MO DOCK BOTTOM IDC: 6MO DOCK BOTTOM
 - III.

 SIE BEYES COICE (Jam Colons, SMA/Yang Model SMA/Sang Di Proficers, SMH HACEP
 SIMPLE LUFE (Septoner ASCAP)
 FULLET PETROPOR (SEEs Jahren SMA/Sang Tase
 SMA/SANG-Sees SMM
 STANDARG OFFICER (SEE THEE (Colonner ASCAP)
 ESCADIA ASCAP/Haper See ASCAP/No-Fonces ASCAP)
- Curys, SMI/MAx Cury, SMI/Fall Mast, ASCAP/Farmout, 38 CAP/Cyrindengs, ASCAP/ 39 CAP/Cyrindengs, ASCAP/ 300 Mast, ASCAP ASCAP (See Stars, ASCAP) 300 Mast, ASCAP ASCAP (See Stars, ASCAP) 300 Mast, ASCAP ASCAP (See Stars, ASCAP) 301 SEE 601 FOR 502 FETTI Clad See West, SMI/ Seegs (6 Per/curs, SMI/Chee) Agest, SMI/Karon-Farmation, ASCAP MI 51 MALUSE AMAT & MISSES (Creat Condectant, SMI/ Chargest 2010.), SMI/Clat See (Smi/Karon-Cardon Stars, SMI/Clat See (Smi/Karon-Cardon)

- Marie Dillion

 14 ME DOWT HAVE TO DO TOTS I DING Songs, ASCAP/Cory
 Hot, ASCAP/MA, ASCAP/ Nt

 24 MARIA COTTING STRAME I Sony Time Datuthari Main
 Districts of PolyCare BACSony Regis, BW) 81,

 24 MARIE DO 1 FIT IN THE PICTURE (Under Code, I MV)
- ton Japon, BMO 21 WBEBE WKS 1 (Sony Tree, BME/WCA, ASCAP/Gary Burn. ASCAP) HIL 4 (WWO SATS) TOW CAR'T BAYE IF ALL (Murbu Buth ASCAP/Soundt Son, ASCAP/Sony Cross Keys, ASCAP.
- 46 WISB I DIGHT BROW BOW (Songs Of PolyGram BM).
- Tamedane BMD MBM

 1 YOUNG LOVE (Lower, BM) CPP

 28 TOWN LOVE AMAZES ME (Gis Menster SESAC/Great
 Comberland, BMD/Damond Stuck, BMD CPP

 3 TOB WILL (EM) Rackwood SML*(ggpt Rollow, BMD/My
 Chey, BMD/MO Alay Lock BMD/Lagget B

Top Contemporary Christian

		CHART	Compiled from a national sample	of retail store
THIS WEEK	2 WKS. AGO	WKS. ON CH	ARTIST LABL & HUNDER-DISTREUTING LABLE	oris. YITLE
1	1	11	* NO. 1 TWILA PARIS STARSONS 8000 7 wee	* * As at No. 1 BEYOND A DREAM
2	2	23	MICHAEL W. SMITH REUNION 0016/WORD	FIRST DECADE 1983-1993
3	9	3	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
4	4	69	D.C. TALK . FOREFRONT 2002/STARSONG	FREE AT LAST
5	8	3	STEVE GREEN SHAROW 1334	WHERE MERCY BEGINS
6	5	19	SUSAN ASHTON SPARROW 1 388	SUSAN ASHTON
7	3	25	VARIOUS ARTISTS RELIMON 0083/WORD	SONGS FROM THE LOFT
8	6	23	CARMAN SPARROW 1287	THE STANDARD
9	17	3	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
10	24	3	RAY BOLTZ WORD \$7868/EPIC	ALLEGIANCE
11	16	19	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
12	10	7	VARIOUS ARTISTS BRENTWOOD \$401 AMERICA'S 25 FAVORIT	E PRAISE CHORUSES VOL. 2
13	15	47	MICHAEL ENGLISH WARNER ALLIANCE 4148/	
14	12	23	RICH MULLINS ASSUMENT ASSUMENT A LITURGY, A LEGAC	CY & A RAGGAMUFFIN BAND
15	14	23	WHITE HEART STARSONG 8277	HIGHLANDS
16	13	23	GEOFF MOORE & THE DISTANCE FOREFRE	ONT 3011/STARSONS EVOLUTION
17	19	73	NEWSBOYS STARSONG 8251	NOT ASHAMED
18	11	11	PFR SPANOW 1403	GOLDIE'S LAST DAY
19	NE	*	CLAY CROSS WORD 9728	MY PLACE IS WITH YOU
20	20	73	4 HIM BENSON 2960	THE BASICS OF LIFE
21	21	99	RAY BOLTZ DMOCM 2094	MOMENTS FOR THE HEART
22	NE	*>	MICHAEL SWEET BENSON 2221	MICHAEL SWEET
23	30	7	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
24	25	43	VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE F	PRAISE/WORSHIP CHORUSES
25	31	117	MICHAEL ENGLISH WARNER ALLWACE 4104/5	
26	NE	*	TRUTH SPARROW 420	EQUATION OF LOVE
27	27	21	WAYNE WATSON DAYSPRING 4239/WORD	A BEAUTIFUL PLACE
28	18	81	MICHAEL W. SMITH . REUNION 0071/W000	CHANGE YOUR WORLD
29	22	61	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
30	7	3	VARIOUS ARTISTS MARAMATHA 8758	PRECIOUS MEMORIES
31	40	25	STEVEN CURTIS CHAPMAN SPANIOW 1384	LIVE ADVENTURE
31				
	26	19	GLAD BENSON 2227	ACAPELLA HYMNS
32 33	26 NE	-	GLAD BENGON 2227 JIM COLE BANCT 7510	ACAPELLA HYMNS MERCIFUL GOD

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA erbification for sales of 1 million units with each additional million indicated by a numeral solowing the symbol. All albums exhalise on casette and CD. "Asteriak indicates vinyl valable." (I) 1944, Billiboard RPC Communication.

29 87 RON KENOLY INTEGRITY 044/SPARROW LIFT HIM UP WITH RON KENOLY

34 35 53 CARMAN SPAROW 1339

NEW > COMMISSIONED BENSON 2868/CDI

23 151 D.C. TALK POREPRONT 2582*/STARSONG

32 5 HOSANNA! MUSIC INTEGRITY 705-SPARROW

89 STEVEN CURTIS CHAPMAN @ SPARROW 1228

37 7 POINT OF GRACE WORD 20014

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Artists & Music





by Bob Darden

THE SPARROW CORP. made a significant move to strengthen its already formidable publishing division by acquiring gospel music publishing giant Meadowgreen Mu-

sic.

Sparrow, which recently bought out BMG Music Publishing's half of a joint venture the firms had shared in the Christian music field, purchased Meadowgreen from well-

Christian music field, purchased Meadowgreen from wellknown Nashville entrepreneur Buddy Killen, No purchase price was announced.

The voluminous Meadowgreen catalog includes a number of well-known contemporary Christian songs, including "Friends" and "Great Is The Lord" by Michael W.

ing "Friends" and 'Great Is The Lord" by Michael W. Smith, and songs by writers such as Gary Chapman and Phil McHugh. Also Included in the sale are the former Lexicon Music copyrights (currently cataloged under Bud-John Music),

which feature a number of classics by writers like Ralph Carmichael and Andrae Crouch. The announcement, made jointly by Sparrow co-chairman/CEO Billy Ray Hearn and Killen, partly offsets the impending termination of Sparrow's profitable distribution

agreement with Integrity Music.
"We are buying a wealth of songs that have deeply affected the church around the world." Hearn says. "The collection contains at least 100 standards, and we will be able to immediately promote these copyrights through our special products (dission and our sam record commany."

Killen says he expects most of Meadowgreen's employees to be relocated within Buddy Killen Enterprises in

Nashville.

"I had always planned to sell Meadowgreen when the time was right," Killen says, "and when Billy Ray made his offer, I felt the time was right. So I said 'OK," and the deal was done. There wasn't any hassing or negotiating involved because I just knew that Billy Ray was the person

I really wanted to have control of these copyrights.*

MEA CULPA! I inadvertently left the name of Benson president Jerry Park off the list of board members of the newly formed Christian Music Trade Assn. in my last column. Park is not only one of the founding members, he also has been a powerful force in the CMTA's push toward having the SoundScan technology made available industrying the SoundScan technology made available industry-

The CMTA's membership is open only to organizations or companies involved in Christian music. Incidentally, the CMTA will be responsible for sponsorships and production of the Dove Awards telecast beginning in 1996.

FINALLY, THE LEGENDARY Lou Adler makes his first foruy into kids/religious musis with a crackerjack ensemble called All God's Children. Adler executive-produced the project, while Maxi Anderson and Terry Young produced. All God's Children features 28 singers between the ages of 8 and 18, Choreography for the multiracial group is by Eartha Robinson, assistant to Ty Yatar Debbie

The group's first release for Adler's Ode label was a twosong radio CD featuring a medley of "Precious Lord" and "Take My Hand Precious Lord."

"Take My Hand Precious Lord."

Adler, of course, was the force behind the Mamas & the Papas and Carole King, and was a primary visionary behind the Monterey Pop Festival.

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THE FIRST LADY OF GOSPEL'S FINEST MUSICAL MON CAPTURED IN HER GRAMMY-WENNING STYLE, Street Date: March 22, 1994

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by Lisa Collins

BACK TO BASICS: After a tumultuous, two-year period of restructuring (since the 1991 death of Gospel Music Workshop of America founder James Cleveland), executives of the world's largest gospel music organization are finally ready to get back to business. Last week's 27th annual Board Meeting, focusing on systems and services and attracting more than 2,000 afficionados, announcers, manufacturers, and delegates is proof.

"Last year's convention in Indianapolis was where we started to get back into the refinement of systems and services, and we want to continue on that note," states GWMA chair Al Hobbs. "Our nightly services, for example, which go from 6 p.m. until midnight, are now preregistration only, which makes for better utilization of our time. However, our biggest focus is on bridging the gap between the ministerial community and the singing community. We're looking at why the music can matriculate and often the singers, writers, and people in the creative gospel community can't. We want to find out if there are yet stereotypical things that prevent this kind of interfacing and the support from the church base that the gospel industry is seeking. Additionally, we want to sensitize neonle to eater support for gospel music since it plays such a vital role inside our African-American worship experience."

To that end, the group is spotlighting a new series of spoken-word seminars, scheduled daily (from 1 p.m.-4 p.m.) to attract influential churchmen from across the

country. Panel sessions will address directives that key on bridging the gap between the church and gospel commun-The theme of the GMWA's upcoming annual convention (Aug. 13-20 in Atlanta) is "Celebrating The Year Of Gospel

A LONG TIME COMING is how Walter, Lynette, and

Edwin Howkins feel about their first live recording as a family unit since 1980. Hard to believe, particularly since they haven't missed a beat, musically speaking. I sat in on the final dress rehearsal for the live project, whose soldout dates piggybacked the GMWA's board meeting March 19.20 at the Calvin Simmons Theater in Oakland and was mesmerized. Bringing together some old songs but mostly new ones written by Walter Hawkins, the album is sched uled as a summer release from Ocean Records under a new pact, recently signed with Walter Hawkins. But if the Hawkins family is out to prove anything. Edwin says. just that despite our individual projects, people know that we are still very much together as a family

SINGING GOSPEL'S PRAISES: Final competition dates for Quaker Oats' Voices Of Tomorrow Youth Gospel Choir Competition program have been announced. Now in its second year, the competition, hosted by Vicki Winans, invites outstanding choirs from six cities to compete for more than \$150,000 in cash and educational sponsorships. The finals—slated for Memphis (April 16), Raleigh/ Durham, N.C. (April 23), Washington, D.C. (May 7), Philadelphia (May 9), Detroit (May 14), and Chicago (May 16)will feature performances by Kirk Franklin, Yolanda Adams, DeLeon Richards, and Daryl Coley, all of whom serve on the Quaker Oats National Gospel Committee. The six winning choirs will appear on "Singsation!," the nationally syndicated gospel TV show.

Billboard. FOR WEEK ENDING APRIL 2, 1994

Top Gospel Albums.

ARTIST WAS MISSISSIPPI MASS CHOIR IT REMAINS TO BE SEEN 37 KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN & FAMILY 21 SHIRLEY CAFSAR WORD STAGESTON STAND STILL 19 REV. JAMES MOORE MALACO (015 I WILL TRUST IN THE LORD REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS
THROUGH GDD'S EYES 15 LASHUN PACE SAVOY 14814/MALACO SHEKINAH GLODY 16 YOLANDA ADAMS TROUTS 2027 CAVE THE WORLD 27 CHICAGO MASS CHOIR CGI 1074 BEFARE DON'T LEAVE ME 16 27 HELEN BAYLOR WORD \$7463/EPIC START ALL OVER

TITLE

10 9 45 THE CANTON SPIRITUALS BLACKBORY 1600/MALACO 1 IVF IN MEMPHIS LUTHER BARNES & THE RED BUDD GOSPEL CHOIR
NOTHING CAN BE BETTER 17 18 10 10 DOTTIE JONES BELLMANK 77005 HEZEKIAH WALKER/FELLOWSHIP CHUSADE CHOIR
LIVE IN TORONTO 11 39 MATTERS OF THE HEART

27 2 COMMISSIONED REMOVE LUZZANCE JOHN P. KEE/VIP MASS CHOIR TYDOOT BROOKING LILLY IN THE VALLEY DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA WITL 10187
RICKY DILLARD & THE NEW GENERATION CHORALE
A HOLY GHOST TAKE-OVER

THE GMWA NATIONAL MASS CHOIR LIVE IN INCIANAPOLIS BISHOP P. S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR
WE OFFER CHRIST 17

RUDOLPH STANFIELD & NEW REVELATION CHICAGO COMMUNITY CHOIR WE GIVE YOU PRAISE 16 SONYA BARRY BOTH AGAIN 1001 THE WORLD IS LIKE A SHADOW CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR WAIT I SAY ON THE LORD 5

ALLEN & ALLEN 19 29 RICHARD SMALLWOOD SPWINGW 1352 24 3 MYRNA SUMMERS SAVOT 14516/MALACO DELIVERANCE BORRY IONES THOUT AND BRING IT TO JESUS

18 33 THE CHRISTIANAIRES THE VISION BECOMES CLEARER .. 29 NEW NORTH CAROLINA MASS CHOIR LET'S MAGNIFY THE LORD 30 33 43 CLC YOUTH CHOIR COMMOND SS22/WORD LINE IN THE SOURT

23 23 TIMOTHY WRIGHT THRUTS 282 25 35 FIVANK WILLIAMS MALACO 4461 FRANK WILLIAMS SINGS 34 65 REV. CLAY EVANS SAVOY 7106/MALACO I'M GOING THROUGH 11 39 REV. F.C. BARNES

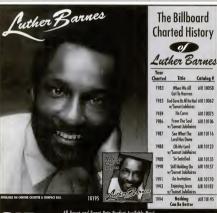
I CAN'T MAKE IT (WITHOUT THE LORD) TRI-CITY SINGERS A SONGWRITER'S POINT OF VIEW 22 CEORGIA MASS CHOIR SHOW THOMASS AND I SING RECAUSE I'M HAPPY

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Artists & Music





by John Lannert

MC TAKES SHAPE: For the first time in its history. Billboard's annual International Latin Music Conference will examine topics beyond the traditional market parameters of Spanish-language music. The 5th annual confab, set this year for May 16-18 at the Hotel Intercontinental in i, will focus on Brazil and on Latin jazz.

This exciting change of direction was established as a means of recognizing and discussing issues vital to the re-emergence of Brazil. Latin America's second largest record market, and Latin jazz, now under robust consideration as a possible new category for the 1995 Grammy Awards. Further, more Brazilian artists than ever are recording

in Soanish and looking to Latino countries for market expansion. Similarly, the number of Latin jazz albums has seen on the rise, with some 75 Latin jazz albums being released in 1993. Some U.S. Latino radio stations even have dabbled (belatedly) in Latin iazz programming.

Apart from the panels, there will be musical showcases Apart from the parens, there will be musical showcases edicated to Brazilian and Latin jazz musics. Artists con-rmed, thus far, to appear are Brazilian saxophonist Leo lman, Cuban trumpeter Arturo Sandoval, and mambo/descarga progenitor Israel "Cachao" López. In addition, Gandelman will sit in on the Brazil panel, along with Water Brother president Phil Rodríguez, a longtime promoter in South America.

promoter in South America.

Sandoval also has been confirmed to appear at the Latin iazz panels, along with Larry Rosen, president, GRP Rec-

ords; Ricky Schultz, VP/GM jazz and progressive music, Warner Bros; Dr. Jazz, president Dr. Jazz Productions; and Geoff Fisher. PD WLVE-FM Miami. Scheduled to participate in the music publishing panel, so far, are Ellen Moraskie, director Latin American region, Sony Music Publishing; Catherine Schindler, Latin division manager, West Coast neermasic: Bill Vétez, senior VP international. SESAC: and Frank Rittman, international business administrator, NMPA/Harry Fox Agency.

THE LATIN 50 EXPANDS: CD One-Stop reports that Puerto Rico's 12-store chain Casa De Los Tapes has signed on as a SoundScan reporter. Sales information from the company should start appearing on the Billboard Latin 50 in two weeks.

MI VIDA ... IS YOU?" Adolfo Angel Alba, creative driving force of Los Temerarios, is looking for a producer to take the pop ballad mega-act to Anglo territory. He currently is working on English lessons when not romancing Veronica Castro, of whom the main Temerario says he remains deeply enamored . . Argentina's foremost dance la-bel. Old Mortales, is looking for a distrib'momo pact in the U.S. Several stateside R&B stations are picking up "Batu-cada," a recent hit in Spain for Oid's DJ Deró ... Ricky Martin is booked as the only Latino artist scheduled to ap pear at the White Nights Cultural Festival, set to take place June 16-20 in St. Petersburg, Russia.

B.BOYZZ LINK WITH WHITNEY: The Barrio Boyzz are set to open for Whitney Houston's April 24 show at Hirum Bithorn stadium in San Juan, Puerto Rico... David Lee Garza has filed a publicity infringement suit against Coca-Cola, who now reportedly is willing to settle out of court . . . The second annual Texas Live!, a country/Tejano concert to be staged April 24 at the Hemisfair Park in San (Continued on page 65)

™Billboard.Latin 50 ARTIST LAND & NUMBER DETROIT

1	1	39	GLORIA ESTEFAN + EPIC 53807/SCRY	39 weeks at No. 1 MI TIERRA
2	2	19	GIPSY KINGS ELEKTRA MUSICIAN 61599/ELEK	TRA LOVE & LIBERTE
3	3	16	* * * GREATEST BRONCO FONOVISA 6015	GAINER * * * PURA SANGRE
4	4	39	GIPSY KINGS ELEXTRA 60845	GIPSY KINGS
5	. 6	30	M. A. SOLIS Y LOS BUKIS + FONOVISA 6000	INALCANZABLE
(6)	11	18	MAZZ EM LATIN 27736	QUE ESPERABAS?
7	5	6	LOS TEMERARIOS AFO SIGMA 3006	TU LETIMA CANCION
(8)	10	21	JERRY RIVERA SONY 81150	CARA DE NINO
9	7	39	LUIS MIGUEL + WEA LATINA 75505	ROMANCE
(10)	15	30	EMILIO HAWAIRA ENI LATIN 42938	SOUTHERN EXPOSURE
11	9	39	MANA WEA LATTRA 90018	DONDE JUGARAN LOS NINOS
(12)	14	24	FAMA SOW \$1134	EN GRANDE
13	12	39	SELENA (MI LATIN 42770	LIVE
14	8	39	LUIS MIGUEL WEA LATINA 92993	ARIES
19	13	39	SOUNDTRACK ELEXTRA 961240	THE MAMINO KINGS
14	17	4	BANDA MACHOS FONOVISA 6012	LOS MACHOS TAMBIEN (LORAN
(17)	25	8	LIBERACION FONDISA 6014	LIVERACION
18	13	39	LINDA RONSTADT ELEKTRA 60765	CANCIONES DE MI PADRE
19	14	4	THE BARRIO BOYZZ (MI LATIN 27344	DONDEQUIERA QUE ESTES
20	20	39	GIPSY KINGS ELEKTRA 61290	LIVE
25	21	8	REY RUIZ SONY #11#5	MI MEDIA MITAD
23	16	18	ANA GABRIEL SONY 81152	LUNA
23	26	39	JULIO IGLESIAS SONY 58640	JULO
(24)	28	14	LOS REHENES FONOVISA 6006	LOS REHENES
25	23	39	GIPSY KINGS ELEKTIVA 60892	MOSAIQUE
(28)	25	24	VICENTE FERNANDEZ SONY 81070	LASTIMA QUE SEAS AJENA
(D)	34	20	GARY HOBRIS EMILATRI 27412	TE VAS A ACORDAR
(23)	34	4	BANDA VALLARTA SHOW FONOVISA SOLS	EL TIRADOR

LOS PALOMINOS SONY 81174

39 GIPSY KINGS (LEKTIA 61179 15 INCK TREVING SOME BLUES

SELENA DII LATIN 42635

JERRY RIVERA SONY 80776 EANDA MACHOS FOROVISA 2005

LOS FUGITIVOS ROOVEN 3050 ANA GABRIEL GLOSO SO

JULIO IGLESIAS wore sessio

JULIO KILESIAS SONY 84304

JUAN LUIS GUERRA Y 4.40 KAREN 109/1

36 7 VICENTE FERNANDEZ SONY 81190 36 32 GIPSY KINGS ELEKTRA 61019

JON SECADA SIX BOS46/DM LATIN

DICANDO MONTANER ASSAULA DA

CULTURAS MARKY 120227W/A LATINA

EDIE GORME/LOS PANCHOS SONY 8117

41 39 LA MAPIA SONY 80125

33

34

31

44 39

42 31

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E JUGARAN LOS	CUENTA CONMIGO	
MIGUEL WEALATINA	6 JUAN LUIS GUERRA IIME	- 4
	BACHATA ROSA	
ARRIO CHI LATIN	7 VARIOUS ARTISTS /10NY	7
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KINGS DUCKTON	S JUAN LUIS GUERRA INC.	
	AREITO	
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	MERENGUISIMO	
IO IGLESIAS SONT	10 LINDA RONSTAGT ELEXTRA	
	FRENESI	
SY KINGS CLECTRA	11 OLGA TANON WEALETING	- 1
JUDIE	MUJER DE FUEGO	
Y KINGS CLEXTRA	12 MARC ANTHONY SONT	1
MUNDO	OTRA NOTA	
SECADA SIK/DHI LATRI	13 VARIOUS ARTISTS MADACY	1
DIA MAS SIN VERTE	ALL THE BEST FROM CUBA	
ONTANER ROOMON	14 LOS HERMANOS IMS	1

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DOS MUNDOS

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EVITOR V MICO MAR

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CUENTA CONMIGO

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MOMENTS

HEY

A FL NORTI

BACHATA ROSA

PIDEME LA LUNA

CON SANGEE OF INDIO

OTHO DIA MAS SIN WIFTE

24 GRANDES CANCIONES



BMI's Latin Awards Gala

ate songwriters and publishers in the Latino market, was held March 10 at the Tropigala Club in Miami Beach. Citations of achievement honoring 50 of the most-performed songs on radio and TV were awarded during the dinner gala to more than four dozen songwriters and publishers



nt/CEO Ralph Peer II, third from left, and members of his family gathered to accept the award. Pictured, from left, are Hiram Negron, manager, Peer Puerto Rico; Ramon Arias, Latin professional manager, Paer New York; Peer; Elizabeth Ann Peer; BMI president/CEO Frances Preston; Raiph Peer III; Elizabeth Peer, Mary Megan Peer, Kathy Spanberger, senior VP, peermusic; Catalina Schindler, Latin division managar, West Coast, ermusic: and Del Bryant, senior VP, performing rights and writer/publisher









A.B. Quintanilla III, left, composer of three award-winning aongs, received a certificate of achievement from BMI president/CEO Frances Preston, second from left. Looking on, from center, are Martin Bandier, chairman/CEO, EMI Music Publishing; Ellas Andrade, manager, Latin operations, EMI Music Publishing; and Del Bryant, senior VP performing rights and writer/ publisher relations, BMI.



Jose Maria Puron, center, honored for his composition "Tres Deseos," is congratulated by Franciso Aguillara, special assistant to the VP of SGAE, left, and Ekke Schnabel, RMI's sprior VP international



BMI's awards for the song of the year, "Otro Dia Mas Sin Verta," want to writers Jon Secada, Miguel Morejon, and Gloria Estefan. Shown. from left, are Frances Preston. president/CEO. BMI: Secada: Moreion: Gloria Estefan: Emilio Estefan: and Dal Bryant, senior VP performing rights and writer/ publisher relations.



writer of "Provacame," holds court with Frances Preston, BMI's president/CEO, left; Ellen Moraskie, director, Latin American region, Sony Music Publishing; and Diane Almodovar, BMI's director, Latin music.

Hot Latin Tracks...

Billboard

TITLE	ARTIST LABEL/DESTRUCTING LABEL	WHS.	2 WKS	WEEK	WEEK
No. 1 * * * ELENA • DONDEQUIERA QUE ESTES	9	2	1	1	
♦ MI BUEN AMDR	GLORIA ESTEFAN	11	1	2	2
◆ BOCA, DULCE BOCA	JOSE LUIS RODRIGUEZ	8	4	4	3
♦ LUNA	ANA GABRIEL	18	3	3	4
HASTA EL FIN	LUIS MIGUEL	9	5	5	5
POR AMOR A T	CRISTIAN	8	11	6	8
MI FRACASC	PANDORA	8	7	R	7
ANGEL CAIDO	ALVARO TORRES	9	8	9	8
EL JUEGO ES TUYO	MAZZ	7	13	12	(9)
◆ MI MEDIA MITAC	REY RUIZ	8	12	7	10
MI LUNA, MI ESTRELLA	BANDA MACHOS	10	6	10	11
WER TRACK* * * LAS CUENTAS CLARAS	* * * POWER	3	21	19	12
PENSANDO SIEMPRE EN T	EDNITA NAZARIO	3	30	25	(13)
LA CHUL	MANA	5	19	13	14
◆ LAS LLAVES DE MI CORAZIDA	LAS TRIPLETS	8	15	14	15
CORAZON SALVAJI	MUARES	2	_	23	(16)
◆ CARA DE NINC	JERRY RIVERA	7	14	15	17
◆ A PESAR DEL TIEMPO	YDLANDITA MONGE	3	27	18	18
◆ MUJER PEQUEN/	RDBERTD CARLDS	11	10	Ш	19
◆ MI DOBLE TU	MAGGIE CARLES	9	17	17	20
ARIBE BANDOLERD AVENTURERO	LDS FANTASMAS DEL CARIBE	5	72	22	21
♦ LA LOCA	LDS FUGITIVOS	12	9	16	22
♦ LD AMO	LDURDES RDBLES	4	29	21	23
QUEDAN PALABRAS	BACHATA MAGIC	5	24	24	24
MI CREDO	ROCID DURCAL	3	31	26	25
W PA' YO	BANDA VALLARTA SHOW	3	33	28	26
COMD SERA	EDGAR JDEL	3	34	33	27)
VUELVE JUNTO A M	PAULINA RUBID	6	28	31	26
AMIGA MI	YURI	2	_	35	(29)
SHOT DEBUT * * * CON UN NUDO EN LA GARGANTA	* * * HOT SHO	1	*	NEV	30
HABLAMI	FRANKIE RUIZ	7	23	27	31
NO VIVIRI	GIPSY KINGS	6	32	29	32
◆ DESESPERADA	MARTA SANCHEZ	1	₩ ▶	NEV	(33)
S ES HDRA DE AMAI	RDXIE Y LOS FRUDLITOS	3	-	34	34
♦ VENDRAS LLDRANDO	DLGA TANDN	5	36	39	35
SE MUERE POR MI LA NINA	RAPHAEL	2	-	37	36)
◆ DETRAS DE MI VENTANA	YURI	18	18	30	37
EL APAGON	SONDRA DINAMITA	1	*	NE	38
A NO PODRAS	FERNANDITO VILLALONA	5	35	32	39
◆ DUELE MAS	GRUPO NICHE	7	16	20	40

— Records with the greatest amplay gains this week. ◆ Videoclip availability. ○ 1994, Billboard RPI



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by Is Horowitz

GRAY MATTER: Years ago, it used to be said at Julliard, only half in jest, that singers, whatever their vocal ability, knew the least about music. They were followed closely on the ignorance scale by fiddle players. Pianists were the carmos intellects.

were the campus intellects.

Whatever grain of truth this old adage may have once held, it's no longer the case. Ignorance and musical knowledge are more evenly distributed among today's practicing

In a perverse way, this is brought to mind by a significant contribution to scholarship initiated by bartione Thomas Hampson, a longtime Mahler enthusiast. Puzzled about discrepancies between orchestral and piano accompaniment in the Mahler song literature, he has sponsored research that sheds new light on the composer's intentions.

His Telder recordings illuminate the findings. Due in May is Hampson's second album based on a new critical edition of many of the Mahler songs he has been working on with his musicological collaborator, Dr. Renate Hilmar-Volt, With Duvid Lutz at the keyboard, Hampson sings a group of early Mahler songs in their original piano settings and, for added perspective, in orchestral arrange-

ments by Luciano Berio.

There's more to come in the Mahler series on Teldec, but it represents just one phase of the label's continuing involvement with an artist who moves so securely from senre to serie.

Only a month ago, Hampson recorded the baritone solo in Vaughan Williams "A Sea Symphony," with Andrew Davis and the BBC Symphony Orchestra. Also in the can is his role as the Count in a new Telder recording of Mozart's "Marriage Of Figaro" directed by Nikolaus Har-

Due for May release is an all-Copland disc in which Hampson shares solo duties with soprano Dawn Upshaw. Hugh Wolff conducts the St. Paul Chamber Orchestra.

GOING ON RECORD: Dvoruk's "Stabat Mater" is the first work to be recorded under a new agreement between Delos and the New Jersey Symphony. Zdenek Macal conducted, with Kauren Erickson, Claudine Carlson, John Aler, and John Cheek as soloists. Probably coupling is the composer's "Biblical Songs;"

Other revent sessions found the label aiding to its David Diamond discogniphy with the composer's This Secret Ground." As usual, performers were the Sectlet Symphony under Gerard Schwarz, Additional Delos sessions this month initiate an album of American music by the Los Angeles Guitar Quintet. A new work by LAGG menter Andrew York will be cut, as well as "Latprint On A March project had the Delos even feeding on a Renaissance program with New York's Ascension Music Chorus, led by Dennis Kene.

SOUTHERN HOSPITALITY: Michael Torke and Anthony Davis were commissioned by the Atlanta Committee for the Olympic Games Cultural Olympia to compose works celebrating the Atlanta Symphony Orchestra's 50th anniversary. The Torke and Davig pieces, respectively, will open and close the orchestra's 1994-86 season under music director Yoel Levi.

The Cultural Olympiad is devoted to bringing attention to the arts and culture of the American South. Its activities culminate in summer 1996 with an Olympic Arts Festival.

On TARGET: The sound of anti-aircraft guns can be heard clearly over the music, but Wanda Landowska missed nary a beat as she recorded a Scarlatti sonata in a Paris studio in March 1940. That sonata, plas 23 others recorded by the legendary harpsichoritist from 1894-1940, is programmed on a new EMI Classics disc.

CAN ZAP MAMA GO POP?

(Continued from page 12)

patterns. She returned to Belgium and formed Zap Mama, which was signed to Belgian-based Crammed Disk. Luaka Bop licenses the releases for North American distribution.

According to Eveley, the group's debut sold 75,000-100,000 units in the U.S. For the second release, he's aiming for 125,000-150,000 copies. The key to winning new converts is

The key to winning new converts is the act's live show, says Warner Brus. product manager Peter Standish. "The way to really understand Zap Mama is to see them [perform]." he says. "They are measmering. That's how we got them on 'Arsenio Hall.' People from the show came down to a concert and were blown away. They know how to work a crowd."

Lust year, Zap Mama played several dates with 10.000 Maniaes to broaden its audience beyond the typical world music crowd. This year, in addition to playing many dates as headliners this summer and fall, Zap Mama also will share bills, on separate occasions, with Bobby McFerrin. Milton Nascimento.

and Luaka Bop founder David Byrne.
On the road, Zap Mann will be performing some material from its new album. Partially recorded in New York,
"Subsylma" takes its title from the first
numes of Zap Mann's three principals.
Daulne, Subine Kabongo, and Sylvie
Nawasadio. Rounding out the group
are singers Sally Nyolo and Marie

It's informed by their experiences over the last few years. "For No One," for example, is about people who are corrupted through power or money or fame. "When I sing this song, I remember certain artists who change their direction. They have good direction and then they change," says Daulne. "Or people I grew up with as a child. I meet them again as adults, and they follow

then they change, "says Dauline. "Uppeople I grew up with as a child. I meet them again as adults, and they follow a very strange way. My vision is not their vision."

On a lighter note, album track "Mr. Brown" pays hornage to one of the

group's musical heroes, Jumes Brown.
Although there will be no singles serviced per se, the bouncy, funky title tune will be the first emphasis track.
Among the radio formats targeted will be Mational brible Beddle ported.

tune will be the first emphasis track.

Among the radio formats targeted will be National Public Radio, contemporary jazz, album alternative, and college. "NPR is where we're counting on them getting a lot of support, as they did with the first record," says Warner

Bros. VP/GM of jazz and progressive music Ricky Schultz, who will oversee the push at NPR, contemporary jazz, and alhum alternative.

"In truth, outside of NPR, the first record got limited support." Schultz adda. "But as in the development of any artist's cureer, I think we succeeded in bringing them to the attention of people at these other formats. Anyone who came into contact with the group. The support of the property of the contract of the property of the pr

versity of Santa Monkea's KCRW. "Zam Mama blend contemporary and traditional European and African music. You don't find examples of this sort of hybrid that work as well as Zap Manna. So when they come along, it's cause for celebration," saye Chris Douridas, KCRW's MD.
Douridas suys KCRW began playing

Zap Mama's debut as an import in April 1982. The station played every cut from the album, which held down the No. I post at the station for weeks. To guide stations less familiar with Zap Mama, the various Warner Bros. promotion departments are collaborating on a free-song sampler that will go to various formats followed by the full release. Other outlets, more familiar with the group, will get the whole al-

bum straightsway.

Zap Mama also will get exposure through a Coca-Cola commercial the group made that will air in North America and Europe.

Afferica and Durupe.

When first saked to sing in the commercial, Daulne said no. "But we do like Robin Hood," she says. "I thought there is money there that can go to help people. I see poor people and think, "Maybe one day when Zap Mama is over, I can help people. Then I thought, I can help people now." The band's money from the commercial will go toward building a school in Africa.

Evelev also had initial doubts about the commercial. "You always hope that the artistry of the act comes through and they don't become a cartoon so that people continue to take them seriously." he says. "That said, a lot of people don't focus on the ratio or music magazines or record stores, and it's very hard for them to find out about music. You hope something like more comes along and they search it out."





by Jeff Levenson

BEEP, BEEP, BOP: From out over the cosmos (this is satellite technology, you know) comes news that yet another cable network devoted exclusively to jazz is planning to dish, throb, and pulse its way into your homes later this year. The 24-hour network, scheduled for a September launch, is a joint venture between two companies: the Los Angeles-based WorldJazz and the Japanese-based Clipping Point. Operating under the name World Jazz, the channel will offer a programming mix of concerts, interviews, and retrospectives, inclu productions taken from the American Public Broadcasting System and the BBC. The venture maintains that Oscar Peterson and Branford Marsalis have been approached to be chairman and co-chairman, respectively, it their confirmations are still pending. If WorldJazz takes off (and there are still plenty of de-

tails the company has yet to provide), it will mean that cable televisewers with a bad jazz jones will be able to channel-surf between two stations. BET is planning to launch its network, BET On Jazz, in October; it appears to have the edge over WorldJazz in terms of operational togetherness. More details as they rebound past.

JAZZ ICONS (And Marketing Strategies) Die Hard: Just received Etta James' latest, "Mystery Lady: Songs of Billie Holiday," on Private Muse, and thought, "Hmmm, another tribute to Billie." That makes three in recent months, what with Miki Howard's "Miki Sings Billie" and Terence Blanchard's about-to-be-issued "In My Soli-

tade. Her many of these have there been, sayvay, in the history degar recording? Tough question. East call to the Institute of Lazz Studies at Ringers, University, Wort the Institute of Lazz Studies at Ringers, Lineway, Wort the words "Rille Holdey" in the eith, bet his of tributes include works by Athey Linecola, John Histor, words "Rille Holdey" in the Company of the Cheschiam. Simo, Chet Black, "All Walford, and De Cheschiam. Amazing place, that Institute, For the record, the IS Simo, Chet Black, "All Walford, and De Cheschiam. Amazing place, that Institute, For the record, the IS Simo, Chet Black, "All Walford, and De Cheschiam, Amazing place, that Institute, For the record, the IS Simo, Chet Black, "All Walford, and De Cheschian, Amazing place, the Cheschian of the Walford Simo," Simon of the Simon in Simon of the Cheschian of the Cheschian of the Cheschian All Simon of the Cheschian of

FLENTY OF STRINGS ATTACHED: Verre Berords, never known for its abundance of rostered guitar physics, now has three it wants to talk about. More physics, now has three it wants to talk about. More a new form at the label, where he on he his traditional bad self; newcome: Porn Mars, late of the group Faitture of the label, where he on he his traditional bad self; newcome: Porn Mars, late of the group Faitpure, will set up along with Verve Faiters, where he cook Allan Holdsworth, whose lateness but really and see discovered to the lateness of the real particular see (since Pur realized and the property of the particular sea, where the property of the particular particular particular sea, where the property of the property of the particular sea, where the property of the property of the particular sea, where the property of the particular particular particular sea, where the property of the property of the particular particular sea, where the property of the property of the particular particular particular sea, where the property of the property of the particular particu

THE FARM (Continued from page 13)

much more in tune with what the Farm are about, and that's bound to make a difference."

The first emphasis track from "Hullabaton" is "Messiah," which Sire will send to modern rock and college radio. April 19. The song sets allusions to Branch Davidians leader David Koresh and fallen evangelists. Im Bakker and Jimmy Swaggart to a driving power-pop tune that Klein ays is destined to return the Farm to alternative airwaves.

"I hosted a 'Juke Box Jury' at [February's] Gavin Seminar that was made up of modern rock programmers and music directors," Klein adds. 'One of the tracks I played was 'Messiah,' and they went crazy for it, so that made me feel pretty confident

about our chances."
"Messiah" seems bound to upset

some evangelical Christians with hyeselike "Our father who art in Heaven' Coming over on a 747 ... Bank accounts in seventh heaven." But for Hooton, "Messish" is as much personal reflection as occial commentary, somal reflection as occial commentary gest, the potes, "Vou know, Koresh's main goal in life was to be a rock stars are considered some of the biggest," he notes, "Vou know, Koresh's main goal in life was to be a rock stars and he seven had a band called seish. When I read that, it made me sish. When I read that, it made me had been the stars and the seven had the been the star of the stars and the seven had the been the star of the star

As "Messiah" goes to radio, Sire is previewing "Hullabatoo" at retail with "Comfort," a song the label has placed on the film soundtrack "Naked In New York," which was released March 22.

side of being a rock star."

Music Video

MAXing Out On Direct Marketing | Look To Radio For Ad Ideas; April Launch For Oates' TV Music Service

LOS ANGELES-When the paid-programming service "MAXMUSIC" hits the airwaves April 16, musician John Oates joins the crop of direct-marketing entrepreneurs using music video to sell music and music-related merchandise.

The series targets the 25-54 demo graphic and will program music and clips in the classic rock, country, pop, and R&B genres. The music of the '70s and '80s also will be showcased in a format Oates and his partner, direct mar-keting expert J.W. Roth, describe as a "televised record store.

"While everyone else is talking, we're shooting," says Outes, alluding to a number of proposed direct-marketing music services scheduled to come on line within a year

To date, Oates and Roth have completed four one-hour shows, with plans to complete eight more by April 15. Each show, produced in Denver, will mix music of various genres.

Live and taped interviews, music trivia segments, photo montages, and music videos compose the entertainment mix, which will be packaged around segments with on-air hosts Bill Curry and Leeann Viera.

We actively engage the viewer, says Roth an award-winning producer of six direct-response commercials. "MAXMUSIC" marks Roth's first foray into selling music on TV, and he describes the concept as a "direct-marketing guy's fantasy come true.

sually you spend half of the script explaining what the product is," Roth says. "It's a dream when you have a product you don't need to explain."

is the inactive music consumer, and much of the key product will be familiar catalog titles, says Oates. "We're targeting the people who are looking to replace their LPs with CDs, but who are not really going down to the record store to seek these titles out," he says. Some of the product pitched to

"MAXMUSIC" viewers will be titles from Oates' own catalog as half of the blue-eved soul duo Hall & Oates, as well as titles by the Byrds, Jefferson Airplane, Aretha Franklin, Earth, Wind & Fire, and Billy Joel, among others. "MAXMUSIC" viewers can order

product via a toll-free phone number. Fulfillment, overseen by Salt Lake City's Matrix, is guaranteed within two weeks, Roth and Oates are opening sccounts with various labels, and have inked deals with BMG, Sony Music, and Giant Records to date.

CDs will sell for an average of \$11.98, while cassettes will sell for \$8.98. In addition, consumers who buy five titles receive a sixth unit free

Shipping costs vary based on the size of the order, and each order is accom-nanied by a "MAXMUSIC" catalog. featuring thousands of titles that are not advertised on air.

Viewers of E! Entertainment Television will be the first to see "MAX-MUSIC," which premieres April 16. Jones Intercable will offer the service in several key markets for two hours per day through the Product Information Network, and satellite dish users will receive the unscrambled service when it officially rolls out in May. Roth currently is seeking revenue-

sharing partnerships with multiplesystems cable operators. Oates, who will make s cameo appearance in the first "MAXMUSIC" installment, says he is confident his years as a top-selling artist and producer will ensure that artists and their product are well represented on the air.

As "MAXMUSIC" matures, says Oates, he plans to use the forum as a "longform commercial" to introduce and break new artists.

MOR Cashes In On The Blues

CASHING IN: Video programmers in search of advertising dollars would be wise to check into a recent report released by the Southern California Broadcasters Assn. The association researched 1993 radio advertising revenues and found that local ad revenues had increased 6.2% in 1993, to

an all-time high of \$412 million. The study indicates that auto dealers increased their spending 16% in 1993 to remain the biggest spending category of advertiser. Toyota, Ford, and Chevrolet dealers all doubled their rudio ade in 1903

Department stores spent \$29 million, up 12% from the previous year; Anheuser-Busch, Miller Brewing, Pepsi, and Coke each spent between \$2 million and \$4.2 million in

1993. Supermarkets showed the greatest overall rise in spending, up 21% from 1992. Banks, TV shows, restaurants, and transportation entities also spent money on radio. Now it's just a matter of cetting them to share the wealth with video

JEEBEAT: MTV is prepering to unspool a new se ries of PSAs on behalf of the music industry's AIDS awareness organization, LIFEbeat. Drew Carolan is directing the spots, which feature such artists as

Tony Toni Toné, Corey Glover, and Melissa Etheridge, who could well be the first person to utter the words "dental dam" on mainstream TV.

RECORD SALES: St. Petersburg, Fla.'s direct-marketing music video service MOR Music is singing anything but the blues since MCA released its "Rhythm Country & Blues album. Just prior to the compilation's March 1 street date, MOR premiered a mini-documentary (culled from a seven-minute EPK prepared by MCA) that detailed the making of the historic release, and it struck a chord with MOR viewers.

"We had the highest amount of pre-orders we've ever had in the history of our network," says Chris Clark, VP of programming.

PBS also premiered a full-length documentary on the album in mid-March, which is complemented by a VH-1 special set to air March 26. A home video release is scheduled for later this year, and a video tie-in with a new home shopping network is in the works.

RAGING FORTH: Brockton, Mass.-based programmer Paul Carchidi ("Outrageous" and "Rage") plans to enhance his alternative/rock rogramming family with the March 29 debut of "In Yo Face," s new ur bun outing. The 30-minute rap video show will be carried on some 25 cable networks throughout New England. and will feature videos that steer clear of violent imagery and hateful communities reached by "In Yo Face" often will host the show. On April 19, "In Yo Face," Tower Records, and WJMN Boston will cospensor an in-store appearance by Chaos act Worl-A-Girl, which will host that week's rap video program. Carchidi also reports that he has inked a deal with concert promoter Don Law Productions.

Carchidi will promote shows via his programs, as well as giving away tickets and shooting line footage to air on TV

SIGN UP: Roadrunner Records video promotion man Tom Gates is spearheading a grass-roots effort to get Life Of Agony's "Through And Through" video added to the playlist at the Box. He sent a petition on the road with the band, and fans who sign the document promise to request the video if it is added to

the Box's musical menu. CE-T UNCENSORED: Playboy TV will air its March interviews with controversial rapper Ice-T on two April segments of the music video show "Playby Deborah boy's Hot Rocks." The two

Russell

shows will feature such clips as "Midnight," "I'm Your Pusher," "That's How I'm Livin'," "There Goes The Neighborhood," and "G Style." Viewers will have a chance to win copies of the artist's new book, "The Ice Opinion: Who Gives A Fuck."

No BULL: TNN recently signed a five-year deal with the Professional Bull Riders Assn., says Paul Corbin. program director at the country music network. The deal enhances TNN's ongoing commitment to popular lifestyle programming, which in cludes features on stock car racing, fishing, hunting, and rodeo. TNN plans to follow CMT's lead and co worldwide, Corbin told attendees at Nashville's Country Radio Seminar in early March.

REEL NEWS: New York's Woo Art International is now the U.S. representative for London's Kudos Kino directors Mark Neale, Jerry Chater, and Grant Gee, and Paris' Telecreateurs directors Alain Duplaintier, Thierry Rajic, Frederic Planchon. and Michel Mayer. Woo Art also works with director Matthew Radger ... Nitrate Films has reopened its London office with Amano Temple at the helm. Bo McDonald is Nitrate's L.A. contact. Both offices represent Julien Temple for music videos ... Morbido Bizzario Productions is a new L.A.-based music video production, design, and graphics shop eaded by Sean Alatorre, Laura Pizzarelli, Diane Noonan, and Mark Leroy.

PRODUCTION NOTES

· Malcolm-Jamal Warner directed Five Star's Tent Records video "(I Love You) For Sentimen-tal Ressons." Spencer Thornton produced the cover of the Nat King Cole standard. Parvene Michaels co-produced for Innovative Medis Productions. Stephen Sheridan directed photography.



Stam Dunk. Street Life rapper 12 Gauge assembled a winning team to reel its video, 'Dunkie Butt (Please, Please, Please)." Pictured here at the gym of L.A.'s Hamilto High School are, in the bottom row from left, Street Life recording artist Nikki Kixx, otti Bros. national marketing director Doug Heverty, and, flanked by L.A. cheerleaders the Raiderettes, Street Life/Scotti Bros. national director of urban music promotion Herb Jones. In middle row, from left, are 12 Gauge manager Robert Gordon, Street Life's West Coast rap/street promotion rep Lydia High, video director Daniel Zirilli, Raiderette, Cece the Donkey, Scotti Bros./Street Life VP/GM Chuck Gulle, Raiderette, 12 Gauge, national direct of rap and street promotion Chris
Pringle, and Kevin Evans, the label's VP of ASR, urban; in back row, the LA Lakers' Antonio Hansov and the L.A. Clinnors' Stanley Roberts

NEW YORK

· Notorious Pictures director Guy Guillet shot K.M.D.'s new Elektra video "What A Niggy Know." Marc Smerling produced. Meanwhile, Smerling recently made his directorial debut shooting Madame Star's Cold Chillin' video "My Baby's Fsther." Hillary Ca-

viness produced. Public Pictures' Dwayne Coles directed Sudden Change's EastWest/ Atlantic video "Comin' On Strong." Wally Berger executive-produced.

· Director Chris Applebaum lensed Greenberry Woods' video "Trampoline" for Satellite Films, Jeffrey Jarrett produced the Sire/Reprise video. OTHER CITIES

• Scene Three Inc.'s Marc Ball directed Toby Keith's Mercury video "Wish I Didn't Know Now" in Nashville. Anghel Decca directed photogra-

phy: Anne Grace produced. · UB40's new Virgin video "C'Est. La Vie" is a co-production of Bluff and Rivieria Films. John Humphreys and Brian Travers co-directed the Bostonbased shoot. Charles Libin directed photography. Bob Jason and Maggie Swinfen executive-produced.

· F.M. Rocks director Albert Watson directed Marrissey's Siro/Reprise video "The More You Ignore Me, The Closer I Get" on location in the U.K. Craig Fanning executive-produced.

Director Marty Thomas of One World Productions shot M.C. Ren's new Ruthless/Relativity video "Forget Whatcha Heard" in Chicago. Kim Haun directed photography, Joe Ullano executive-produced, and Bruce Spears produced.

· San Francisco is the site of the Melvins' new Atlantic video "Lizzy," Chris Burns of 1171 Production Group directed the shoot. Grant Cihlar and Bruce Martin produced; Tim Glass directed photography.

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5 Travel Fritt, Take II Easy

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7 Neal McCay, No Doubl About It

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9 Ricky Van Shelton, Where Was I

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10 Ace Of Base, The Sign

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. . NEW ADDS . .

Medialine.

Hemp Magazine Is High **On Music Biz Supporters**

■ BY ERIC BOEHLERT

HIGH & MIGHTY: Twenty years ago, YIPPIE organizer Tom Forcade started up High Times magazine, a monthly that promoted the pillars of the counterculture: drugs, politics, and rock n'roll. Today, thanks to a resurgence in the popularity of marijuana, or hemp, along with more and more musicians picking up the magazine's credo (i.e., legalize weed), the magazine is enjoying a renaissance of sorts. bouncing back from its mid-80s low

At the magazine's peak during the late '70s, it boasted a pass-along read ership of 4 million. That dropped off sharply in the wake of Forcade's death, when the magazine drifted from polities and pot to hard drugs and partying, "Coverage of hard drugs was the biggest mistake we ever made," says publisher John Holmstrom. Editor in chief Steven Hager, who arrived in 1986, agrees, saying, "There's no culture around cocsine." He proudly points out that hemp has boasted such tistic allies as Louis Armstrong, Bob Marley, and Willie Nelson. Hager brought back the magazine's

political and cultural emphasis. High Times' central argument is that hemp should be legal and that its benefitsas a needed medicine as well as a versatile textile-far outweigh any drawbacks. The only reason hemp remains illegal is because pharmaceutical companies (with lots of help from the government) are determined to undermine the crop, says Hager, noting that little profit could be garnered from a drug that comes naturally from the earth. Along with the politics of pot, music has always played a big role at High Times. (Thirty-eight covers have fea tured musicians.) Founder Forcade was enamored with punk, so it scored lots of ink. In a memorable High Times piece, Leslie Morrison chronicled the Sex Pistols' first and only American tour back in 1978. That, and scores of other profiles, recently appeared to-gether in the magazine's "Dope Music Special '

During the late '80s, the monthly offerred lots of news about the Grateful Dead and put many classic rockers on the cover. Then came hemp-inhaling hip-hop act Cypress Hill, which the magazine featured in its March '92 issue. "We launched them. Everybody knows that," says music editor Steve Bloom

"Hip-hop music has been crucial to High Times," says editor Hager. He reports that, over the years, the maga zine bombarded the mainstream media with facts and studies about hemp, only to be ignored. It was when musicians (hip-hoppers and rockers alike) started talking up hemp that it became a hot topic, and scores of journalists came knocking on High Times' door. "We're kinda flattered that so much

attention has come our direction," says

"High Times' Greatest Hits; Twenty Years Of Smoke In Your Face," will be published this May by St. Martin's Press.

HARDCORE: Die Evan Dando, Die is the name of a new 'vine based in Warrington, Pa. As pointed out in the April issue of Harper's, the decidedly anti-Lemonheads editors mulled over several different titles for the quarterly. Kill Evan Dando Magazine and Evan Dando Can Bite Me Right Here Journal were two early frontrunners.

A SAMPLING OF PLAYLISTS SURMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 2, 1994.



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PRINT JELLY ROLL, BIX, AND HOAGY:

CENNETT STUDIOS AND THE BIRTH OF RECORDED JAZZ By Rick Kennedy Foreword by Steve Allen (Indiana University Press, \$24.95)

It's the kind of story that lives in anecdotes and footnotes, and breathes the dusty air of backroom record bins: A small label in a rural Midwestern town was, for an exuberant moment, the unlikely home to the likes of Jelly Roll Morton, Hoagy Carmichael, Bix Beiderbecke, and other giants who waxed some of their earliest recorded efforts in a stifling, thin-walled room while trains wailed in the background. If it didn't qualify as legend, it would make a hell of a myth.

Kennedy here fleshes out the footnotes into a fascinating, full-bodied story that encompasses nascent recording technology and engineering techniques, ground-breaking recording patent lawsuits, the fledgling studio business, and tidbits of artist bios, pol-But the heart of that story is the Starr Piano Co. and the families that founded and ran it. How and why the Richmond, Ind., piano makers started the Gennett label, in 1917, and turned to jazz, folk, and "hillhilly" acts for its repertoire, is the spoke on which the story spins. Kennedy does a nice job of introducing the various Gennett family members, detailing the way events influenced their decisions to start a label and then go after certain kinds of "niche" music overlooked at the time by the major record labels.

The book is at its best, though, when Kennedy wanders into the tiny studio, next to the piano factory's pumphouse and in easy earshot of the train tracks When Gennett was in full flower, recording was still brand-new, and that sense of pioneering comes through viv idly, along with the sense of an odd place like no other these artists-on-thecusp would ever record in Gennett Records closed in 1932,

though its output survives in some reissues and rare discs. The piano factory followed, in 1952, and was later demol ished. If walls could talk . . . Here they finally do. MARILYN A GILLEN

BULLBOARD APRIL 2 1994

International

Reform-Minded Kobayashi Quits JASRAC Board

■ BY STEVE McCLURE

TOKYO-Songwriter Asei Kobayashi has resigned from Japan's performing rights society JASRAC's board of directors just one month after joining it, charging that the society hasn't sufficiently reformed itself following the recent controversy over an interest-free loan from JASRAC to a nonprofit foun-

"Nothing has changed-the sa old attitudes are there," says Ko bayashi, who earlier this year led the fight to stop a 7.77 billion yen (\$70 million) loan to the Koga Music

Foundation. That money was to be used to construct a building to house the foundation, as well as JASRAC, but Kobayashi and other dissident JASRAC members objected to its interest-free nature, as well as the lack of open bidding for the construction contract, a provision in the deal whereby JASRAC's rent was to rise 5% every two years over the deal's 30-year term, and what they claimed was the excessive cost of the building (Billboard, Feb. 26).

JASRAC chose a new executive team after Kobayashi's group mounted a well-publicized camnaign against the deal, and pledged to renegotiate with the Koga foun-

But Kobayashi says the new team, led by president Ray Nakanishi and chairman Toshiro Mayuzumi, is continuing the back-room style of doing business that characterized the previous JASRAC re-

Specifically, he objects to Nakanishi's Feb. 21 meeting with Koga representatives, saying that after the recent controversy, JASRAC's dealings with the foundation should be out in the open.

"It's not good enough to discuss this matter with Koga and then ask for after-the-fact approval," says Kobayashi

But at a press conference held here March 16, Nakanishi said he met with Koga representatives merely to introduce himself, and not to hold formal talks regarding

the JASRAC-Koga deal. "It's really too bad that Mr. Kobayashi has resigned," said Nakanishi, expressing a sentiment echoed by other JASRAC officials attend-

ing the press conference. The policy of the new JASRAC is to have the investigation and construction committees decide whether the former officials are guilty (of any wrongdoing in the Koga affair)," Nakanishi said. "We're waiting for the committees

to report, but Mr. Kobayashi wants action now

Added Mayuzumi, "I'm surprised. Mr. Kobayashi gets so emo-(Continued on page 43)

MCA's Euro Expansion Continues 10 Subsidiaries Expected By Year's End

BY DOMINIC PRIDE

LONDON-MCA Music Entertainment is not stopping to catch its breath in the race to catch up with the other five majors, setting itself a target of opening 10 new companies in Europe before the end of the year. Plans are afoot for four more subsidiaries before the end of the year, add-

ing to the six European companies being rolled out this month. MCA also has added three directors

to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sonv Music U.K., joins as senior VP of business and adr tion (Billboard, March 26). Meir Malinsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was director of marketing for Sony Electronic Publishing in Europe. Boyd Muir joins from EMI as VP, Finance.

Announcing the appointments, MCA Music Entertainment Intern tional president Jorge Larsen said. We have embarked on an ambitious expansion program, which will bring the number of affiliates from the current four in Japan, Canada, U.K., and Germany, to 10 on April 1, with more to follow in the months to come To plan and monitor this rapid growth, we need experienced executives in key positions at our headquarters."

Bowen headed the Columbia label at Sony Music U.K. until he was promoted to his business development position in 1991. His most recent post at Sony involved overseeing the Sony Pace joint venture that runs the National Bowl at Milton Keynes venue, and the Whitfield Street Studios (formerly the Hit Factory) in London. It is seen as an MCA coun to recruit a CBS/Sony veteran with such experi-

Larsen says, "Tim's had a multifaceted background; that's useful in such a small operation as ours, [since] we can't have a specialist for every-

Malinsky's experience as head of special marketing at Sony Music France will come in useful, Larsen adds. "The days of simple one-to-one re-releases are almost gone. We need new ways and ideas for the tired old consumer."

Larsen says the MCA appointments at a senior level are now complete, although more hirings will take place among middle management. It is thought that Austrian and

Swiss companies will be spun off from the German operation, and Norway and Denmark are logical candidates once the company in Sweden is estab-Most of the staff is now in place for

the official opening of MCA companies in France, Holland, Belgium, Spain, Italy, and Sweden. MCA Music Entertainment Scan-

dinavia managing director Gert Holmfred has put together his staff for the Stockholm office, which opens officially April 5.

The executive lineup includes some dustry veterans and others plucked from other record companies. The post of marketing director MCA goes to Stefan Andreasson, former marketing director of pop music at PolyGram Sweden; the product manager will be Fredrik Olsson, former A&R manager at Swedish label Planet Records: Hans Andersson, who has worked as MCA marketing manager under BMG for several years, will continue in this ca-

den, will have double responsibilities as A&R director and publishing manager as of July 1. Promotion manager Anna Moore

sulting AB. Stig Waldermarsson has been appointed to head special mar-

(Continued on page \$2)

rkish music business. Higgs is a

writer for several consumer and

business publications, including The Wall Street Journal.

Rick Richardson joins as Polish

correspondent in Warsaw As well

as contributing to Billboard, U.S.-

born Richardson is a regular busi-

ness and entertainment contribu-

Dominic Pride, Billboard's Eur-

pean news editor, says, "The in-

ternational music business is vot-

ing with its feet, and has taken

firm steps into these territories in

recent months. It's now clear that

music from any of these countries

has potential which stretches far

beyond national boundaries. Each

of these correspondents brings

with them a knowledge of the

country they cover, its music busi-

ness, and, most importantly, the

Billboard is also pleased to wel-

come back as a correspondent

Fernando Tenente in Portugal,

who has now recovered from an ill-

rich diversity of music on offer."

tor to The European.



left, and Andy McNaughlan, who between them comprise the Sony Music International marketing leam.

Billboard Names Five New International Correspondents

LONDON-Billboard is adding to its network of international correspondents to cover territories that are becoming more valuable to the international music and entertainment husiness

Five new writers become correspondents April 1, covering Norway, Finland, India, Turkey, and

Antti Isokangas will cover the Finnish music business. As a muslc writer and broadcaster for Helsinki's RadioMafia, Isokangas has a broad knowledge of both Finnish and international music

Anil Chopra is Billboard's correspondent in India. Before turning his hand to writing, Chopra was involved in the Indian music business with CRS and with his own companies.

Erik Valebrokk, based in Oslo, will cover Norway. He is a writer for one of the largest daily news papers, Dagens Naeringsliv. He takes over from Kai Roger Ottesen, now working at Scandinavian Records.

Based in Istanbul, Adrian

pacity, while Martin Ingestrom, cur-rently MD of MCA Publishing Swe-

comes to MCA from Andersen Con-

Holmfred, former president of Dan-

Betboard Loadon, 23 Reigmount Street, London, MCIE 7AH, England, Phona 44 71 323 6686, Fax 44 71 323 2314/2316

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INTERNATIONAL EDITOR IN CHIEF

Adam White EUROPEAN NEWS EDITOR Comraic Prida

Them Outly

Nesma-Nu. Tokyo, Phone: 813 3867 0617, Fax 813 3867 0216 INTERNATIONAL CORRESPONDENTS

AUSTRALIA - Giena A. Baker, PO Ecs 261, Bayth SINCALA — GAMER, PO BOT 201, INSUS-ham Hills. New South Wales 2153, Phone 61 2 639 3709, Fax 61 2 639 1441. **Ratherine Telich**, 11/17 Moruben Raad. Mosmas, New South Weles 2088, Phone 61 2 969 7579, Fax. 61 2 969

30/AL ANSTRIA Mastred Schreiber, 1170 Wan. Neuwildeger Str 38A, Phone 43 1450 1775. BALKANS — Petar Jenjatevs, Hady Mientypva 53,

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CAMADA Larry LaBlanc, 15 Independence Drive Scarborough, Ontario M1K 3R7: Phone 416-265-3277, Fax. 416-265-3280

3277, 18x 416-260-3280 HLAND — Anto Isekaayas, Et. Haspenankatu 32 c 54,00100 Helsmix Phone 358 D 438 998. Fan 358 0 148 2550

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FRANCE—Emanaged Legrand, 11 rue des Plas-sonniers, 75018 Pains, Phone 331 425 43461.
Fax 331 4254 7343 Philippe Crooq, 4 bis rue Moon, 75015 Pains, Phone 331 4327 6309 Fax 331 4322 4942

GERMANY - Wellgang Spaler, PO Box 1150, Kelt-ingstrasse 18, 23795 Bad Segeberg, Germany. Ingstrasse 18, 23795 Bad Septiong, Germany, Phose 49 4551 81428 Fax 49 4551 8 4445, Telex 251656 Ellie Weinert, Wilhelm -0x8 Sz 9, 80638 Musich 19, Phone 49 89 157 3250, Fax

49 89 157 5036 GREECE-lebe Carr Mayron Atteas 15233 Phone 30 1 684 9447 Fzs 30 HOME BONG ... Make Levie Ath Floor No. 1 Proce's

strace, Mid Levels, Phone 852 526 9550, Fax -Anil Chopra, Ajanta Buiking, L.O. Raparel

Marg, Mallabar Hill, Bombay 400 006, Phona 51 22 362 1833, Fax 91 22 308 0135. IRELANO.—Kes Stewart, 65 Carystert Dowes, Blackrock County Outlin, Plene 3531 283 2527. ITALY.—Mark Dezzani, Vie Mattecti 24, 18012 Sehorse (Mil) San Romo Phone/Fox 39,194.

JAMAICA -- Maareea Sheridae, P.O. Box 775, Ocho Ros, Phone/Fax 809 974 5499, Fax 809 974 NEW ZEALAND -- Graham Reid, 15 Statt Avenue

Briddela, Aschloed 10, Phona 64 9-3795050, ed. 8385, Fax 64 936 61568. MORWAY—Erik Velebrokk, Torstgates 38, 0250 Oslo Pione 47 22 448 238

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POMANIA - Octaviau Ursalescu, Sir Redu de la le,
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3588275 7827, Fax. 7 812 271 3227, Telex. 7

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South Korea Plans To Open Market To Japanese Fare

BY BYUNG HOO SUH

SEOUL-Japanese pop recordings and movies may land in South Korea some time this year, after being ban-

ned for almost half a century. The Culture/Sports Ministry is known to have set up step-by-step measures to grant open access for Japanese pop culture. The ban has existed since 1945, following Korea's liberation from Japanese colonial rule (Billboard, Nov. 6, 1993).

According to the ministry's outline, Japanese singers will be allowed to perform in their language at international song festivals and bilateral cultural exchange events to be staged here. That will be followed by permission for unrestricted public performance by Japanese artists and the sale of Japanese pop record-

ings Earlier this year, public reference to this highly sensitive subject was made by South Korea's ambassador in Tokyo, Gong Ro Myung, Subsequently, concrete outlines from the Culture/Sports Ministry surfaced prior to President Kim Young Sam's

scheduled visit to Japan this month. Until now, the unhappy history of Korean-Japanese relations and its legacy of bitter national sentiments have been cited as the major obstacle to the free influx of Japanese pop culture. Despite progress toward normalization, however, opponents remain among local politicians, academicians, and (mostly) conservatives, who fear an adverse effect

on the younger generation. For their part, music industry executives feel that the Kim adm tration will push ahead with its plans one way or another. Normalization of relationships between the two nations' music industries should help resolve the matter of unpaid music copyright fees and eliminate the disguised plagiarism of pop composi-

Many Korean pop songs have been produced in Japan on karaoke laserdiscs without the official anproval of Korean copyright holders, while some Japanese songs have been published in Korea as local

Bolton Finally Makes It Big Down Under

BRY GLENN A BAKER

SYDNEY-It took a long time for Sony Music and promoter Michael Coppel to entice Michael Bolton to stralia for a full-scale concert tour. But when they finally landed him, the two parties worked together so effectively that the tour's momentum carried his album "The One Thing" to No. 1. Salos exceeded 100 000 gurpassing the platinum mark of 70 000. units, by the time Bolton left the

"Michael now has a tremendous base to work from, and the door is open for him to return whenever he wants," says Coppel, who presented the romantic balladeer with his band

in seven sell-out concerts from Svdney to Perth between Feb. 23 and March 9. Attendance totaled 80,000. Australian guitar star Tommy Emmanuel was the support act. Australia is fiercely loyal to the

acts it takes to heart and Bolton, with his charity softball games, hospital visits, nightly meet'n'greets, locally recruited choirs, wide musical appeal, and enthusiastic personality, has planted all the seeds to become a new Billy Joel or Elton John in antipodean eves

"I'm a man on a mission," remarked Bolton in Adelaide as news reached him that "The One Thing" had hit No. 1 and the single "Said I Loved You ... But I Lied" had

reached No. 2. "It's about establish ing myself once and for all in this country, as a major artist as deeply and permanently as I possibly can. I want to be able to come here, time and time again, and have a powerful and close relationship with a mega-

With women outnumbering men four to one in his concert audiences, Bolton has easily reached his target audience in Australia, while giving himself some room for market evnension. "There is a backlash from the male audience, sometimes a lot of resentment," says Bolton. "I'm not just winning over women or having a female audience of a certain level or

(Continued on page 65)

Sound City Fetes U.K. Pop

Live Shows, Workshops Highlight Fest

LONDON-Sound City '94 is a weeklong celebration of U.K. talent to be held April 4-9 in Glasgow, featuring live shows, radio broadcasts, school visits, and music business workshops and seminars open to the public. It is spon-sored by the British Phonographic Industry, BBC Radio One FM, the Musicians Union, and the Glasgow City Council.

Radio One FM will broadcast from the event, with shows by hosts John Peel, Mark Goodier, Pete Tong and Johnny Walker, and concerts at the Tramway club taped for later broadcast. Scores of artists will perform at clubs, theaters, and retailers around the city. Here are artists scheduled at the principal venue, the Tramway, at MONDAY, April 4: The Charlatans, Hole, White-

out, Kristen Hersh & Throwing Muses, Tinder-TUESDAY, April 5: Therapy?, Kerbdog, Kaliphz, Buffalo Tom, and a headliner to be announced.

WEDNESDAY, April 6: M-People, Icognito, Oul-3. Jamiroquai, Urban Species. THURSDAY, April 7: Inspiral Carpets, Credit To The Nation & Chumbawumba, Baby Chaos, the Boo Radleys, and Oasis. FRIDAY, April 8: The Brand New Heavies, K-

Klass, Fluke, Underworld, the Sandals. SATURDAY, April 9. Texas, Gin Blossoms, Ho

newsline

EASTERN GERMANY'S only CD plant has been saved from closure. The Pilz plant in Albrechts, in the eastern state of Thuringia, has been saved from bankruptcy by a last-minute package from a consortium, including banks and a local investment group attached to the state government. The owner, the Munich-based Pilz group, has been facing financial difficulties.

NATION RECORDS dance group Transglobal Underground is the latest British act signed outside the U.K. by Sony Music's licensed repertoire division. Sony LRD managing director Jeremy Pearce also has announced the promotions of Mark Tattersall, previously LRD head of marketing, to the post of international marketing director, and Stuart Middleton, previously financial controller for A&R and publishing at Sony Music, to finance and administration director at LRD.

THE U.K.'S Performing Right Society is to conduct an independent review of its governance structures. Tom Clarke, DBM professor of corporate governance at Leeds Business School, is to review the way the society communicates to its membership. The report should be presented to the PBS council in September





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SILLBOARD APRIL 2, 1994

Former U.S.S.R. Holds Perils, Possibilities

PolyGram Ventures Into Russia

■ BY DOMINIC PRIDE

LONDON-PolyGram has become the first international major to set foot in the potentially vast but perilous Russian market. Through a joint venture with Moscow-based entertainment company Biz Enterprises, PolyGram-until recently one of the less adventurous players in Eastern Europe-has secured a foothold in what has, until now, been a no-go area for the multinational corporations

PolyGram is investing in 51% of PolyGram A/O, while the minority stake will be held by its managing director, Boris Zosimov, Biz Enterprises' founder. PolyGram is effectively buying the record and publishing operations of Biz, and has an option to acquire the Russian company's direct-mail business, Biz-in which U.S. publisher Dirk Ziff has a 10% stake-also has magazines, newspapers, and a concert promotion agency.

The Russian subsidiary will work on the full PolyGram group catalog, and Zosimov says the list of top priorities will be little different from elsewhere, including the likes of Elton John, Bryan Adams, Dire Straits, and Ace Of Base. Full promotional campaigns will be rolled out, and Zosimov is confident that the marketing investment will result in sales. "It's easy to sell 100,000 copies of an album here. he says. "They're mostly on cassette, and vinyl will stay for three or four years, but CD is growing very fast. Reliable figures are difficult to obtain, but one market re-

search company claims that CD ownership in Moscow has risen from 3% to 9% of all homes in one year

"People think of Russia as a poor country, but in the stores we see people buying a CD for \$25 or spending \$100 on a Tom Jones ticket," Zosimov says. "These are people who aren't rich; they're just middle class, people who have their own businesses.

CDs will be imported from PolyGram's plant in Hanover, Germany, while cassettes and vinyl will be made locally. Prices to dealers are \$9-\$11 for a CD, with retail prices above \$20. Dealer prices for vinyl are \$2, \$1.50 for cassette. Says Zosimov, "Our most expensive CD will be \$11.50-we're doing that to fight the pirates. If we go any

lower, the pirates will simply put their prices down. Music sold by direct mail has proved to be popular in Russia. Biz has come to an agreement with the Russian postal system, offering financial incentives for better-quality delivery, and Zosimov says the shrinkage rates are now down to 25%35%

Zosimov claims that PolyGram has gotten a six-month head start on its competitors by entering the Russian marleet. It larged behind BMG, EMI, and Warner Music in the race to get into Hungury and the Czech Republic and it has yet to enter Poland. Copyright reform is due in Russia this summer, and it is thought that other majors will unveil their Russian game plans in the summer and fall.

As Russia started to embrace the idea of market economics in the late '80s, there was great hope for a rapid transition to capitalism and huge opportunities for Western business in a country of 180 million. However, the optimism faded when the nation plunged into internal conflict.

Melodiva's Status Declining

BY VADIM YURECHENKOV

through the late 30s.

MOSCOW-Since the advent of a market economy in Russia, the former state-run colossus Melodiya Records has been dwindling in importance and status,

Melodiya is still the only state-run enterprise in the national industry, but is now just one of some 30 labels in the

territory that was the Soviet Union. The company, which had been supervising all record business until the U.S.R. disintegrated in 1991, ran between seven and 10 recording studios, five pressing facilities and duplicating factories, plus a CD plant-all of which are now independent companies.

Melodiya ran into conflict with its former subsidiary, Ryssky Disk (Russian Dise), in 1992, when a major part of Melodiya's large classical catalog was being illegally used by Ryskky, which had retained Melodiya's recording archives. These included masters and tapes, which were used for a short space of time. The dispute has now been successfully resolved, and Melodiya is again in possession of its unique treasure of recorded material by Russian-and some foreign-classical talents dating from the '20s

Melodiva now distributes its products through partners and distributors in Europe, including French label Vogueacquired by BMG in 1991—and Melodiva America Inc., a w York-based distributor.

Koch International also distributes Melodiva product rough a deal signed five years ago.

Today, Melodiya's output is far below that of three years ago and is split between the domestic and international markets, according to Sergei Vikholainen, Melodiya A&R executive. He expresses his company's concern over the "degrading" quality of compact discs replicated by the Moscow-based Mozg facility. Mozg previously was the property of Melodiva and started production in January 1990 via a contract with German-based Ancla Marketing GmbH. Anclas' managing director, Volker Schiersh, quickly attracted financial and technical support from several German and Scandinavian firms.

To export finished CD product to its distributors, Melodiya clearly requires top-quality manufacturing. The re-cently launched CD replication facility is based in the Urals and is run by the Urals Electro-Mechanical Plant Co. which has a 6 million-unit annual capacity. It is now the only realistic CD manufacturing partner for handling Melodiya orders, says Vikholainen.

Last year, Melodiya produced 40 titles, totaling 300,000 CD units, for distribution in the Commonwealth of Independent States. Production of CDs for export is seen as a ooming problem for Melodiya, though plans to place orders with CD manufacturers abroad may yet fall into place The A&R chief says a phonogram manufacturers associa tion recently was set up in Moscow, uniting some 15 labels, of which 12 are Moscow-based and the others based in other CIS states. They are all independents with the exception of Melodiva, which is officially state-run, operating under Russia's state property committee.

Hut/Vernon Yard In U.S.; A Golden Carillo Moment

pean tour to showcase their "Toxic

Emotion" album on Holland's Silenz

Records. The presence on Silenz

Records of Golden Carillo, as the

duo bills itself, is a great example of

European labels' ability to nurture

American talent outside the non

mainstream-the kind of unique art-

ists who sadly slip through the A&R

cracks of U.S. labels. Although

Golden Carillo is based in the New

York area, its recordings have not

been released in the U.S.-until now.

REMEMBERING

Ronson: A Mick Ronson memorial concert on

April 29 at the Labatt's

Hammersmith Apollo in

London will precede the

May 10 Epic Records re-

lease of "Heaven And Hull," the album Ronson

was working on at the time of his death last

April 30. Expected at the

gig: Bill Wyman, Joe

Elliot, Ian Hunter, Mick Jones, and others.

other

WITH PLANS for the release in coming months of a number of albums from Hut Records in London, the label's America counterpart, Vernon Yard, is establishing Hut U.S./Vernon Yard as a distinct logo for those arts

The Auteurs' second album, "Now I'm A Cowboy" (Music To My Ears, Billboard, March 26), will be the inaugural release on Hut U.S./Vernon and, with American debuts from Animal Men and S*M*A*S*H to follow late this

Silenz USA this spring will release "Toxic Emotion" in America, highspring, according to Keith Wood, head of Vernon Yard. lighted by the Lennon/McCartney classic "If I Needed Someone." The "Essentially, 1 decided to create Hut U.S. to recognize the great repsong from one great partnership deertoire David Boyd has been signserves this performance from an-

ing" in Britain, says Boyd, as general

Both Vernon Yard and Hut are

wned by Virgin Records but enjoy

the eachet and creative buzz of indic

labels. In America, Wood notes, the

Hut U.S. bands, like their Vernon

Yard counterparts, may be channeled

through either the major-label nine-

line of Cema or the independent ave-

rue of Caroline Records. For every

ple, one of Vernon Yard's recent

American signings, the L.A. band

Maids Of Gravity, will go through

Cema, while another, Low from Du-

Vernon Yard for America, continues

apace, with the band set to perform

on the second stage of this summer's

These Animal Men to be the only

other British bands coming across on

Hut U.S. in the coming year. "All

these bands have suddenly appeared

on the horizon," says Wood, "and

T TAKES TWO: She sings in a dra-

matic someone like a mek'n'rell an-

gel, while her body language and sim-

ple onstage props—a straight-backed

chair, a scarf, a few hats-bring the-

atricality to every song. He accom-

panies her with intense, propulsive

acoustic guitar, while his gruff voice

melds magically with hers. Their

chemistry is undeniable. Their self-

penned songs stand with the hest

luth, Minn., will go via Caroline Meanwhile, the progress of Verve, the first Hut U.K. band picked up by

Lollanglooga festival And don't expect S*M*A*S*H or

deals are on the table.

board, March 19).

HOME & manager of Hut U.K., has been one of the first ABROAD indie label execs in the U.K. to recognize the potential of bands such as These Animal Men S*M*A*S*H which have been gain ing much attention on Britain's live music scene in recent months with an energy and attitude that recalls the punk and new wave



by Thom Duffy

Proceeds will on to Lennox Children's Cancer guitarist's hometown.

Fund, the Macmillan Nurses, and the Mick Ronson Covered Stage, to be built in Queens Gardens, Hull, the

MUSHROOM MOVES: Australia's Mushroom Records recently boosted responsibilities for several staffers. National promotions manager Suc McAullay heads a new division to focus on specific projects and initiatives of the Mushroom Group, Promotion managers Jo Wilson in New South Wales and Sarah Morgan in Victoria take on greater responsibility for day-to-day promotion efforts in their regions. Jo Corbett has been promoted to promotions assistant in New South Wales. Production manager Andrew Meadows has been named A&R coordinator, replacing Linda Williams, now at Mushroom U.K., and Paul Shanahan succeeds Meadows as production coordinator.

BORDER CROSSINGS: Bryan Adams continues his current international tour with five shows beginning April 3 at the 6,000-seat SuperBowl in Sun City, South Africa . . . Chicago bluesman Otis Rush plays dates in Dublin, Edinburgh, and London beginning April 16 to showcase a new album, "Ain't Enough Coming' In."

Home & Abroad is a birecekly calumn spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffu. Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2311

MCA'S EUROPEAN EXPANSION CONTINUES (Constinued from page 40)

ish indie Scandinavian Records, says that the promotion department is already up and running. "Being that MCA is new in the mar-

ket as a separate record company, it's important that we are already out there making things hunnen before the office opens. Otherwise, we'll be operating in a vacuum and constantly trying to eatch up. mong top priorities for the new

MCA company is "Rhythm Country & Blues," a compilation of standards sung by country and R&B artists. A&R, says Holmfred, is a priority for

In France a tour has been assem bled under director general Gerard Woog, former MCA label manager at BMG. The Paris-based office will be in

the 8th arrondissement of the capital.

Seven staffers have been named so far, including promotion director Jean-Michel Cantitrot, former head of the French EMI-Chrysalis label; stratorie director Christian de Tarlé formerly with Sony Music; and financial director Alain Cadier.

Staffing of the Benelux operations der Kees van Weijen also is com plete, and in the next two weeks the staff of 16 will move into premises in Holland's record and radio hotbed, Hilversum, and in Brussels.

MCA's Dutch staff under Van Weiien consists of 10 employees. Senior staff include marketing manager Richard van der Veen; former controller Adri Twigt, retired from Polydor; and press and promotion head Desiree van

Says van Wiejen, "I'm pleased to say that most of these staff are experienced record company people. We didn't have any difficulty finding staff, especially considering we didn't place any ads. Within two weeks of local trade magazine Muziek & Beeld re-

porting about my arrival, I had more than 30 cv's on my desk." MCA has already started promotional work in Holland, where staffers have been working on the Beck single

"Loser." In Belgium, general manager Koen von Bockstahl has been working with the Posies, who have played dates in the country.

adult rock of the day.

The American duo of Annie Assistance in this story provided by Golden and Frank Carillo played Ken Neptune in Stockholm and Pki-London recently as part of a Eurolippe Croca in Paris.

Juno Awards Celebrate Canadians' Embrace Of Cultural Roots

(Continued from page 1)

year during the March 20 awards ceremony, beld at the O'Keefe Centre. Additionally, the Rankins' multiformat hit "Fare Thee Well Love" was

"I didn't think it'd be such a big deal, but I'm really taken aback by all of this," a visibly overwhelmed Jimmy Rankin confided backstage.

The only other multiple winner at the event was A&M singer/song-writer Jann Arden, whose somber style is a distinctive trait in a culture that has produced such rapidly rising international talents as Arista/Nettwerk's Sarah McLachian and KeA/Quinland Road Lid's Loreena McKennitt. Arden captured the best mes solo artist trophy, and her singer that the product of the product of the control of t

National appreciation of the stumning success of powerful pop vocalist Celine Dion was apparent in her Juno in as female vocalist of the year, with a female vocalist of the year, powerful powerful powerful powerful ments of ethnic acid dominated the proceedings. James Keelaghan took the best prote-traditional album catapory for his Green Linnet/Pestival record "My Skies"; Francoise Prases was best-belling francophone alsea was best-belling francophone alternative for the process of the protection of the process of the proference of the protection o best blues-gospel album slot for his Sony Canada release, "South At Eight. North At Nine."

Eight, North ALFAIRE.
Robble Robertion, whose mother is a Mohawk from Canada's Six National Froquesia community, presented the first annual award for best music of aboriginal Canada to Lawrence Martin for his "Magistan" album to be a support of the control of t

tribes.)
Hosted by stylish New Brurswick singer/showman Roch Voisine—who won male vocalist of the year—the Junos were pretaped for the first time and telecast to a national audience of 1.5 million

ence of 1.5 million.
The proceedings involved imprefree proceedings to whether, Dison,
and the Rankins, as well as blues and
aborginal meeling segments, but the
emphasis in terms of awards remained on Canada's nottests new
faces, with the Holly Cole Tric's
contemporary; and alm, the Waltons victorious as best new group,
Sown taking the best reggare executing trophy for "Informer," Charlie
Maga winning contri, male vocalist
of the year, and Cassandra Vasile
of the year, and Cassandra Vasile
in an upset win, 1 Mother Earth's



Robbie Robertson, left, presents Lawrence Martin with the Juno for best music of aboriginal Canada

"Dig" beat out Rush'a "Counterparts" for best hard rock album. Moreover, dozens of short film segments on such promising newcomers as Lori Yates, Zen Bungalow, and Natalië McMaster, all from Canadian

of considerable next to the program. The Junes also featured a comprehensive Hall Of Fame tribute for 19year rock veterina Rush. The segment to the legendary hand, which with hall of Fame tribute for 19gen and the Part, concert foot age, and celebrity cles from Kim Mitchell (asying he was surprised the cevent), Barendard Ludies, Schedulin Bach, Vernon Red, Ben Mink, and actor Mike Myers. Lifeson's youg on Justin 1004 is way swips at the his father on "making it into the Hall in the control of the control

"Without music, we would have to get a life. Without an audience, we would have to get a job," asserted Peart in his acceptance speech. Despite the accolades, Rush did not win any of its three Juno nominations for group of the year, producer of the

any or its three Juno nommations for group of the year, producer of the year, and best hard rock group. While accepting her award, Quebecer Dion took a polite swipe at the Canadian Academy of Recording Arts and Sciences, which, for technial reasons, excluded such high-profile Canadians as four-time Grammy winner David Foster (Dion's producer) and Bryan Adams from 1994 Juno consideration.

"I'd like to thank David Foster, who I think is the best producer in the world—including Canada," Dion said in her brief speech. Continuing, she added, "I also think Bryan Adams is the best in the world—including Canada."

(Continued on page 61)



Nomes in Ottatio. Billiousi odolor in cher Timothy Write, left, prevents Nemen Production present Error Michole with Billiousi's 1994 international Business Activement Award as Billiousi's Canadian correspondent Larry Molitic looks on a terremotivate in Tromot during the Control of the Cont

KOBAYASHI QUITS (Continued from page 40)

tional."

Nakanishi and the new JASRAC executive succeeded in freezing a 23 billion year (820.5 million) payment that was to be made to the foundation Peb. 28. The future of the building—work on which has already started—remains in doubt pending further negotiations be-

tween the two bodies.

"I'm going to keep watching JAS-RAC so they don't make another absurd contract to do something under the table," says Kobayashi.
"I'm trying not to be angry. I know

it will take a while to reform JAS-RAC, slowly but surely." Kobayashi says he has now set

his sights on JASRAC's next general election, set for September 1995. He says he wants to get more young songwriters involved in the activities of the society, which he says is dominated by an old-boy network. "Dvery member of JASRAC should wake up and open their eyes," Kobayashi says.

There was no immediate word regarding who might replace Kobayashi on the JASRAC board.



HITS OF THE WORLD

HIS LAS	(Demps Publications, Inc.) 3/28/94	CA	INAL	A (The Record) 3/14/94	GE	RM.	(Der Muselmarkt) 3/22/94	IT.	ALY	(Musica e Dischi) 3/21/94
HES LAS	SINGLES	THES	LAST	SINGLES	THES	LAST	SINGLES	THES	LAST	SINGLES
1 2 2 5	TADA NAKITAKUNARUNO MIHO NAKAYAMA KING	1	1	THE POWER OF LOVE CELINE DION CRESON	1	1	OMEN III MAGIC AFFAIR ELECTROLA	1	1	THE RHYTHM OF THE NIGHT CORONA OWN.
2 5	AI GA UMARETA NI MIAKO FUJITANI NIPRON	3	5	GETTO JAM DOMINO COLUMBASONY	3	3	IT'S ALRIGHT EAST 17 (CACCAMETRICACING ALL FOR LOVE BRYAN ADAMS/ROD STEWART)	2	2 4	PASS THE TOILET PAPER OUTHERS BROTHER
3 1	NEY NEY OOKINI MAIDO ARI SMAP VCIDA	4	2 7	GROOVE THANG ZHANE MEDICANIPED		1		11.		
6 6	HARUKA HA HITDE MARIKO TAKAHASHI VICTOR DON'T LEAVE ME BYZ BING VICTOR	3	6	JUST KICKIN' IT XSCAPE (PICSON)	4 5	9	MOVE ON BABY CAPPELLA PIX	4 5	3 7	CONE MAI (REMIX) 883 FRI
8 3	NINGYO NORKO SENY	7	3	WHATTA MAN SALT NUPEPA MOST MATERIAGED			STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONT		á	MOVE ON BABY CAPPELLA MOM FADE TO GREY DATURA TRANSF
	OH MY LITTLE GIRL YUTAKA OZAKI SONY	8	NEW	STREETS OF PNILADELPHIA BRUCE SPRINGSTEEN EPICSONY	8	S	HAPPY PEOPLE PRINCE ITAL JOE leaturing MAR	7	6	ALL FOR LOVE BRYAN ADAMS/RDG STEWART/
8 NEV	KONO ANIN DYDGITUKARFTEMO 74RD 1011000	١,	B	STAY ETERNAL EMICEMA	7	6	RETURN TO INNOCENCE ENIGMA VIDEN		NEW	PENSO POSITIVO ICVANOTTI SOITURAMENCIES
9 B	CROSS ROAD MR CHILDREN 1015 FACTORY	10	9	UNDERSTANDING XSCAPE COLUMBASON	8	NEW	LOOK WHO'S TALKING DR ALBAN ARGUA		9	ANIMALACTION PARAJE (INVIDENCE STREETS OF PHILADELPHIA BRUCE
	ALBUMS	11	11	PLEASE FORGIVE ME BRYAN ADAMS AMMYOD INSANE IN THE BRAIN CYPRESS HILL QUALITY	10	12	RIGHT IN THE NIGHT JAM & SPOON SONT SOMEWHERE OVER THE RAINBOW MARUSHA	10	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
1 1 2 NEV	8'Z THE 7TH BLUES DAS WITH LINDSERG LINDY WINGDING TOXABLAPIN	13	13	NERO MARIAH CAREY COUMBASON			POLYDOR			ALBUMS
3 4	TRF WORLD GROOVE AKX TRAX	14	10	FAMILY AFFAIR SHABBA RANKS EPICSONY MISS YOU IN A NEARTBEAT DEF LEPPARD	11	8	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED 2rt	1	1	MARRISH, SAMPEND THE REALIST
4 9	VARIOUS ARTISTS NOW 1 TODARA (MI	15	15		12	NEW		3	3 2	JOVANOTTI LORENZO 1994 SOLELUNAMERICURY
5 6	MARIKO TAKAHASNI VOICE victor YUTAKA OZAKI 17 SAI NO CHIZU SINY	18	17	AIN'T GOING DUT LIKE THAT CYPRESS HILL	13	11	THE SIGN ACE OF BASE METRONOUT IS IT LOVE TWENTY 4 SEVEN FEAT, STAY 212	4	4	
7 10	MARIAH CAREY MUSIC BOX COLUMBIASONS	17	19	SKIP TO MY LU LISA LISA (MICEMA	15	17	KATZEKLO HELGE SCHNEIDER GLICTICIA	5	5 7	VARIOUS SUPERSANREMO COUMBA GERARDINA TROVATO NON E' UN FILM REIMU
8 5	TAXAKO OKAMURA AFTER TONE III FUN HOUSE RURIKO KUBOU ROUGH CUT DIAMONO (MC	18	NEW	DREAMS THE CRANBERRIES (SUNDIFICE)	16	14 15	TAKE CONTROL D.J BOBO DAMS		1.	
ID NEV		18	12 NEW	CNOOSE COLOR ME BADD GARLINGS	17	19	WHOOMP! TAG TEAM LOSS.	7 8	NEW	MARIAH CAREY MUSIC BOX COLUMNA ANDREA BOCELLI IL MARE CALMO DELLA SER
1	STAR	20	NEW	ALRUMS	19	13	GET-A-WAY MAXX INTERCORD	8	NEW	
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	RALIA (Australian Record Industry Assn.) 3/27/94	2	2	COUNTING CROWS AUGUST AND EVERYTHING	١,	1	BOYAN ADAMS SO CAD SO COCO MAN	10	6	LITTIBA COLPO DI CODA (Ini
HES LAS	SINGLES	1 3	1 2	AFTER DECINE ENIGNA THE CROSS OF CHANGES WICKERS	2	4	MARIAN CAREY MUSIC BOX COLUMBASON	-		
1 1	IT'S ALRIGHT EAST 17 CONDONPOLYGRAN	4	3 4	ACE OF BASE THE SIGN ANSTAINED	3	2	PNIL COLLINS BOTH SIDES WIA			(TVE/AFYVE) 3/12/94
2 3	POWER OF LOVE CELINE DION (Pc	5	1 9	CELINE DIDN THE COLOUR OF MY LOVE IPPOSONY BECK MELLOW GOLD DOCUME	5	3	MEAT LOAF BAT OUT OF HELL II VIRSIN SOUNDTRACK PHILADELPHIA SONY	THES	LAST	SINGLES
3 2	WHATTA MAN SALT-N-PEPA POLYDORPOLYGAMI WITHOUT YOU MARIAH CAREY COLUMBA	7	S		8 7	10	TAKE THAT EVERYTHING CHANGES ROA	1	2	THE SIGN ACE OF BASE TO LODGED YOUR
3 2 4 6 5 4	SAID I LOVED YOU BUT I LIED MICHAEL		7	SMASHING PUMPKINS SIAMESE DREAM WIRGIN	7 8	5 7	MICHAEL BOLTON THE ONE THING SOM ACE OF BASE HAPPY NATION METROMOME	2	1.1	RIGHT IN THE HIGHT JAM & SPOON SOM
6 9	BOLTON COLLINERS SING HALLELUJAH OR: ALBAN BMS	9	12	TONI BRAXTON TONI BRAXTON ARISTADAS	1 5	6	ENIGMA THE CROSS OF CHANGES WITCH	3 4	1 6	SATURDAY NIGHT WHIGHELD GINGER MUSIC POEM WITHOUT WORDS TERMINAL MAY MUSIC
7 11		10	В	MARIAN CARFY MUSIC BOX communication	10	NEW	KUNZE HEINZ RUDOLF KUNZE MACHT MUSIK	5	7	A PITAR D.J. ROMAN MILMUSC
8 5	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSURE	11	6	TOM PETTY & THE HEARTBREAKERS GREATEST	.,		REALITIFUE WORLD IN EXISTENCE WA	6	4 5	ANYTHING CULTURE BEAT SONY LA TIA FINBIQUETA CHIMO BAYO IS ANOT ANDS
a 7	GIVE IT UP CUT 'N' MOVE (M	12	13	VARIDUS ARTISTS AWESOME 3 POLYTEL	12	111	ZZ TDP ANTENNA GETTEN-RCA	7	NEW	RIGHT IN THE NIGHT K.U. MAI MUSC
1D 8	FEELIN ALRIGHT EYE MOVING	13	1D 17	ALICE IN CHAINS JAR OF FLIES COLUMBIASONS	13	14	EAST 17 WALTHAMSTOW LONDON-METRONOME AFROSMITH GET A GRIP ACCESS	9	9	HEART OF GLASS O YOU BLANCO T NEGRO
11 10 12 12	ASSHOLE DENIS LEARY POLYCON POLYCHAM ANYTHING CULTURE BEAT COLUMNA	15	17	TORI AMOS UNDER THE PINK LASTWEST-WEA	15	13	ARZTE DIE BESTIE IN MENSCHENGESTALT	10	NEW	DVERDOSE CASSEDPAYA MARMUSIC ALBUMS
13 19	THINGS CAN DILLY GET BETTER D-REAM WARNES	. 18	16	AEROSMITH GET A GRIP GETTINGN		1		1	١,	CORO MONJES MONASTERIO DE SILOS CANTO
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18 18 17 NEV		19	15	SASS JORDAN RATS AGUARIUSMON	19	18	RICHARD MARK PAID VACATION DIS		s	BRYAN ADAMS SO FAR SO GOOD NAM
18 13	SPRINGSTEEN EPICSONY WHAT'S MY NAME? SNOOP DOGGY DOGG WARNING	29	INEW	SOUNDTRACK REALITY BITES HOLDEN	20	1 20	DIE TOTEN HOSEN, REICH & SERV (BEST OF) VINS	- 4	4	CHICAGO THE HEART OF CHICAGO WARREN
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20 20	NEY MR. D.J. ZHANE CPC	- 1	-	 	-	-	K		9	AMISTADES PELIGROSAS LA ULTIMA
	AI DUMS			11001						TENTACION EMICCION WILLY DEVILLE LIVE TARREA
		- 1								
1 3	MARIAH CAREY MUSIC BOX COLUMBA MICHAEL BOLTON THE ONE THING COLUMBA		•	© 1994, Bilboert/BPI Communic	tions (Music V	Web/ © CIN) 3/26/94	9	6	AEROSMITH GET A GRIP CETTER
2 1 3 NE	MARIAH CAREY MUSIC BOX COLUMBA MICHAEL BOLTON THE ONE THING COLUMBA MOTLEY CRUE MOTLEY CRUE WASHIN						U.K.	10	10	AEROSMITH GET A GRIP GETTEN
2 1 3 NEV	MARIAN CAREY MUSIC BOX COLUMBIA MICHAEL BOLTON THE ONE THING COLUMBIA MOTLEY CRUE MOTLEY CRUE WATER SOUNDGARDEN SUPERUNKNOWN ASM	THES WEED	WEEK	SINGLES DOOP DOOP CITYRIAT	THIS WEED		ALBUMS MORRISSEY VAUXHALL AND I PARLOPHONE		I 10	AEROSMITH GET A GRIP CETTON
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NEW

NEW

FU	ROC	HART HOT 100 12694 AND
THES	LAST	SINGLES
1	2	MOVE ON BASY CAPPELLA INTERNAL
2	1	ALL FOR LOVE SRYAN ADAMS/ROD STEWAR
3	3	RETURN TO INNOCENCE ENIGMA VISIN
4	4	THE SIGN ACE OF BASE MICHARITROVOMS
5	15	STREETS OF PHILAGELPHIA BRUCE SPRINGSTEEN COLUMBA
6	6	WITHOUT YOU MARKAH CAREY COLUMNA
7	5	RIGHT IN THE NIGHT JAM & SPOON DANCE !
R	7	IT'S ALRIGHT EAST 17 LONDON
9	12	DOOP GOOP GUBSTINGS
10	0	OMEN IN MAGIC AFFAIR ELECTROIA
11	8	LET THE REAT CONTROL YOUR SODY 2 UNLIMITED BITS

LOOK WHO'S TALKING! OR ALBAN CHIEFE BREATHE AGAIN TONI BRAXTON LAN ANYTHING CULTURE BEAT DANCE FOR 10 THINGS CAN ONLY BET BETTER OUREAN MIGHT RENAISSANCE M PEOPLE INCOMPRETOR DON'T GO RREAKING MY HEART ELTON JOHN & BASE TAKE THAT ME

U GOT 2 LET THE MUSIC CAPPELLA MICH AL RUMS MARIAH CAREY MUSIC BOX COLUMBIA RRYAN ADAMS SO FAR SO GOOD ALM ENIGMA THE CROSS OF CHANGES VISION MEAT LOAF BAT OUT OF HELL B w HIL COLLINS BOTH SIDES VIION RIORK OFBUT INDUCTION WITH INC CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS DA AEROSMITH GET A GRIP GUYEN

ELMS COSTELLO SELITAL VOLUME MARTE MICHAEL SOLTON THE ONE THING CO.
TAKE THAT EVERYTHING CHANGES REA NEW 10 SOUNDTRACK PHILADELPHIA ENC TORI AMOS UNDER THE PINK EAST WEST M.PEOPLE CLECANT STUMMING ACCOUNT CRAMPERRIES EVERYBODY ELSE IS DOING IT, SO WE? ISLAND SE HAPPY NATION MISAME DICHARD MARY PAID VACATION CARRY

THERAPY? TROUBLEGUM AND NORWAY (VERGENS GANG Norway) 3/12/94

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SE ILDEN LYSE SISSEL KYRKJERO STALEN BETURN TO INNOCENCE FINGIMA VID ALL FOR LOVE SRYAN ADAMS ROD STEWART STING AM RIGHT IN THE NIGHT JAM & SPOON SOME LOOK WHO'S TALKING! OR ALBAN MISSA STREETS OF PHILADELPHIA BRUCE MOVE ON BABY CAPPELLA MO NEW SI FFRING IN MY CAR POSTTIF IN

BREATHE AGAIN TONI BRAXTON ING. AL BUILDING 3 SISSEL KYRKJERO INNERST I SJELEN STAGO DANCE WITH A STRANGER LOOK WHAT YOU'VE NEW CONE NORSKAMS

MANFRED MANN THE VERY SEST OF ARCADS win.

VARIOUS MEGA DANCE 2 AND ACK VARIOUS EVEN MORE POWER BALLADS IVA **FRIKSEN** THE WATER IS WIDE MAKENER TRINE REIN FINOERS KEEPERS (MI SOUNDGARDEN SUPERUNKNOWN AS MARIAH CAREY MUSIC BOX COLUMBA VARIOUS MORE DANCE to

BELGIUM (IFPI BelgunySABAM) 3/11/94

WEEK	WEEK	SINGLES
1	1	MOVE ON RABY CAPPELLA PED BULLET
2	2	RIGHT IN THE NIGHT JAM & SPOON ASLESS
3	3	LA SOLITUOINE LAURA PAUSINI CED
4	7	IT'S ALRIGHT EAST 17 LONDON
5	4	ALL FOR LOVE BRYAN ADAMS/ROO STEWAY STING AM
6	s	DON'T RE SELLY DEF DAMES COPE CAME
1 7	8	YAKE MY LOVE GOOD SHAPE DING
8	6	LET THE REAT CONTROL YOU 2 UNLIMITED
9	NEW	GET-A-WAY MAXX INTERCORD

THERE'S NO EASY WAY ROCH VOISINE OCA ALBUMS LAURA PAUSINI LAURA PAUSINI COD JUNIAN CLERC OF N EST RIEN IN

PRYAN ADAMS SO FAR SO GOOD AM
VANESSA PARADIS LIVE REMAIN
CAT STEVENS THE VERY BEST OF SUMO NEW MC SOLAR FROSE COMBAT FOLYGRAM
TORI AMOS UNGER THE PINK EAST WEST
PATRICIA KAAS JE TE 015 VOUS COLUMBIA
PAVAROTTI JE T AI DONNE MON COEUR GECCA WILLIAM SHELLER ALBION PHUPS

THIS LAST MOUT YOU MADIAN CARRY CO.... THE SIGN ACE OF BASE LONDON NEW DOOR DOOR COVER STREETS OF PHILADELPHIA SRUCE ALL THE LIES THAT YOU TOLD ME FRANCES 8 7 RETURN TO INNOCENCE ENIGMA

YOU MADE ME THE THIEF OF YOUR HEART RENAISSANCE M-PEOPLE MODISTRUCTIONIFCA NO LAGER MAD JOCKS INSURING JOCKMASTER STORM 4TH CHMENSION LIQUID NEW

EDANCES BLACK TALK TO ME cate MARIAH CAREY MUSIC BOX COLUMBA CRANBERRIES EVERYBOOY ELSE IS DOING IT, SO ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND

MORRISSEY VALUDIALL AND I PARLOTHONE VARIOUS A WOMAN'S HEART THAN MONKS CHORUS OF SILOS CANTO GREGORIANO ENIGMA THE CROSS OF CHANGES VISCH TH BROOKS NO FENCES CAPITOL THOUS SOUL DEVOTION POLYGRAM TO

DENMARK (IFP\thelsen Merketing Research) 3/15/94 ALL FOR LOVE BRYAN ADAMS/ROD STEWAR NEW SLEEPING IN MY CAR ROXETTE ON

GET.A. WAY MAKE SHOOM WISH
GET.A. WAY MAKE SHOOMWAN
JAR OF FLIES ALICE IN CHAINS SON JUNGLEOYRET OVERSE SOME LOOK WHO'S TALKING OR ALBAN CHI WEDLED MEW PROMISE MAN SASIC FLEMENT IN RIGHT IN THE NIGHT JAM & SPOON 10NH STREETS OF PHILADELPHIA BRUCE AI RUMS SALUMUNISH SANNE LANGUAGE OF THE HEART TV 2 VERDENS I VEKELISSTE MIND. 2 2

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LARS LILHOLT BAND I KONG PUKKELRYGS LAND DIVERSE AH ABE! SOM SORT SOL GLAMOURPUSS SOM

SWITZERLAND (MEDIA CONTROL Switzerland) 3/20:94

MOVE ON RABY CAPPELLA PHONOS IT'S ALRIGHT EAST 17 POLYSIAM ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING AM RIGHT IN THE NIGHT JAM & SPOON SON RETURN TO INNOCENCE ENIGMA EM CELEBRATION GENERATION WESTBAM POLICIAN
U GOT 2 LET THE MUSIC CAPPELLA PROVIDENTE STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY SPRINGSTEEN SON'
LOOK WHO'S TALKING OR ALBAN BAS
ALBUMS
RRYAN ADAMS SO FAR SO GOOD AAM
GOTTHARO DAL HARO BAS
CAPPELLA U GOT 2 KNOW PHONOGRAM 10 NEW

NEW CORO MONJES MONASTERIO DE SILOS CANTOS ZZ TOP ANTENNA RCA ENIGMA THE CROSS OF CHANGES EM AEROSMITH GET A GRIP GEFTEN

RICHARD MARX PAID VACATION OF ACE OF BASE HAPPY NATION U.S VERSION

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SOUTH AFRICA (IFPI South Africa) 3/19/94

THE POSTER OF THE PARTY OF THE MARIAH CAREY MUSIC BOX COLUMBIA CALLO CH TONI RRAXTON TONI BRAXTON ANSIA MEAT LOAF BAT OUT OF HELL II TWENTY 4 SEVEN SLAWF TO THE MUSIC MICHAEL BOLTON THE ONE THING COLUMN

VARIOUS MONSTER HITS VOL. 3 note ENIGMA THE CROSS OF CHANGES WIGH STEVE HOFMEYR TRIBUTE VOL. 2 CM KENNY G BREATHLESS AMISTA

HITS OF THE WORLD GLOBA MUSIC P

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: One of the crucial Kiwi groups, Straitjacket Fits, has disbanded after a seven-year career that produced a series of fine albums and many memorable shows. The band, signed originally to the Flying Nun label, was a longstanding favorite on the college radio and indie-rock circuit. According to front man and songwriter Shavne Carter, the band had simply reached the end of its natural life, although in retrospect he feels that signing to Arista in 1991 was a mistake. The major label was sup-



portive, he says, but did not understand the left-field rock market in which the band operated. Carter is nevertheless proud of what Straitjæcket Fits achieved, particularly on its albums "Hail,"
"Melt," and "Blow," adding, "I'm philosophical sbout the fact that the band never took off in America. The bottom line is the music. Things stick or they don't. We made some good records, it was a good band, and, as Arnle [Schwarzenegger] said, 'I'll be back." At Flying Nun, although there was understandable disappointment at the loss of such a fondly regarded band, there were

other reasons to be cheerful. Label boss Roger Shepherd has moved to Mushroom Records' London office to keep a closer eye on the growing European market for the Nun sound, and new album releases are scheduled from the label's cornerstone acts David Kilgour ("Sugar Mouth"), Tall Dwarfs ("Three EPs"), and Bailter Space ("Vortura"). Also mminent is a new EP from Pop Art Toasters, the Flying Nun "supergroup" featuring singer/songwriter Martin Phillipps (ex-Chills), Kilgour (ex-Clean), bassist Noel Ward, and drummer Mike Dooley (ex-Toy Love, ex-Snapper).

SPAIN: Asparagus rock rules! Although in this country you might have expected the orange or olive to be adopted as the symbol of a weekend rock festival, it was asparagus that 10,000 fans from all corners of the country were waving at a recent event in the huge trade fair hall in the southern city of Granada. It all began six years ago in the asparagus-producing village of Huetor Tajar near Granada, when a local rock concert was first staged in the village to celebrate the harvest. The event has since expanded, and this year it featured 16 acts led by London-Irish band the Pogues (asparagus and Guinness anyone?) along with leading Spanish acts including Siniestro Total, Del Tonos, Martirio, and Soziedad Alkoholica. Organizers say the event, which unofficially launches the summer festival season here, will be even bigger next year. HOWELL LLEWELLYN

IRELAND: "HMV Unplugged-The Acoustic Sessions" is an album of live recordings by all the acts that performed at the summer 1993 sessions at the HMV store in Dublin's Grafton Street. The 14 tracks are by the Pale, Don Baker, Something Happensl, the Quarrymen, Eleanor McEvoy, the Frames, Forget Me Nota, Aslan, My Little Funhouse, the Blue Angels, Soon, the Mississippi Mermaids, the Harvest Ministers, and the Golden Horde. The proceeds will go to the Variety Club of Ireland children's chartly: "HIMV Unpluxed" will be available soon in HMV's U.S. and Canadian outlets. KENSTEWART

NORWAY: Toten is a rural area not far from Lillehammer, but otherwise off the beaten track. It is where the band Vagabond lives and works on a small 17th-century farm in the is. Featuring ex-TNT members Ronni Le Tekrő (guitar), Morty Black (bass), and TNT associate Dag Stokke (keyboards) alongside ex-Stage Dolls drummer Steinar Krokstad and the relatively unknown singer Jorn Lande, Vagabond has just released its selftitled debut on EMI. Both TNT and Stage Dolls gained international momentum in the 1980s, but secording to Tekrö, a guitarist renowned for his innovative playing style, "This is a new beginning. With TNT, we made all the mistakes in the book, as well as a few that we invented ourselves. We are tired of being forced into radio formats and such, and with Vagabond we do exactly as we please." The group members neither know how to label the music nor care to try, but the result is an explosive album clearly influenced by '70s British rock acts such as Queen, Manfred Mann's Earthband, Led Zeppelin, and Pink Floyd. 'Vacahond" is released through EMI in Scandinavia and Japan. A national tour is scheduled this month, and the band plans to play European festivals this summer.

JAPAN: The reggae scene here is definitely irie, mon, if two recent releases are anything to go by. Tokyo outfit Audio Active's eponymous album on Alfa Records, which benefits atly from the patented ON-U production sound of Adrian Sherwood and Skip McDonald, is much more underground, spacey, and adventurous than most of the reggae-oriented music that has come out recently on major labels here. Plus it takes guts to put out a song called "Free The Marijuana" in Japan—just ask Paul

McCartney. Audio Active, whose album has also been released in the U.K. on Massive Records, seems to have a thing about Hendrixes—the group covers Nona Hendryx's "Space Children" along with Jimi's "Burning Of The Midnight Lamp." However, it is another Alfa release that offers e best introduction to the wild and wacky world of Japan ese reggae. "Mambo Presents Yentown Dreadbeats" compilation put together by Audio Active's Daisuke Omura and licensed to Alfa here and Mambo Records in Australia



and the U.K. Standout tracks include Rankin Taxi's politically charged "Shinzuru Mono Wa." which calls on the people to turn Emperor Akihito's central Tokyo palace grounds into a public park; the late, lamented Mute Beat's "Still Echo (melodica version)" featuring Augustus Pablo on said instrument; and Naniwaman's "Jenny," which proves that Japanese-language ragga works. STEVE MACLURE

Retail

Audiobook Makers Ponder CD Foravs Record Store Penetration Is Key Factor

NEW YORK—Since their introduction into the marketplace audiobooks have mainly been available on cassette. But with music CD sales steadily increasing, some audiobook publishers have begun experimenting with the format. One motivating factor is the desire to penetrate record stores, As Dove Audio president Michael Viner notes, "CDs are where record stores are at

now, so this is a way of getting their attention. We san't ask to be in mound stores without having the proper for-

Zoom Goes Pop

mat." Dove has moved aggressively into the format since releasing its first CD title a year and a half ago; the company currently offers 30-35 titles on CD and plans to have 90-100 by the end of 1994, Viner says.

Jim Brannigan, president of the Au-diobook Publishers Assn., agrees that CD titles "may be what finally opens up the record store market for spokenword audio." He adds that while record stores have become somewhat more recentive to snoken-word audio bookstome um still the dominant notail out-

lot for this product Jenny Frost, VP and publisher at Bantam Doubleday Dell, says that when a title is available in both formats, record stores will order equal quantities of each, while bookstores or-

However, that does not mean a spoken-word title on CD will sell as well as its cassette counterpart. Perhaps because audiobooks are primarily sold in bookstomes or because most audio-

sottes—a typical spoken-word title available in both formats will sell about 2,000-3,000 units on CD, compared with 20,000 on cassette, says Brannigan.

Another hindrance to CD sales is price: A typical audiobook on two 90inute cassettes retails for \$15.95-\$17.95, while the same book on three CDs will cost \$29.96 or more

Bob Lewis, president of the Mind's Eve. believes the main hindrance to CDs is their maximum length of about 70 minutes. "If you have a book on two 90-minute tapes, it takes three CDs. When they develop CDs with more capacity, you'll see a tremendous surge of oks on CD," he says.

Audiobook publishers who do release titles on CD choose those titles carefully. The prime candidates for CD release are classic literature titles or prestigious nonfiction titles (such as Stephen Hawking's "A Brief History Of Time" on Dove), which are envi-(Continued on page 19)



newly ratired singles buyar Tom Prenevost for his many contributions to the music industry at a party in Prenevost's honor. Prenevost began his career in the early 1950s with an independent alectronics/appliance distributor of Columbia Records. He went on to work at Pickwick International and Great American Music A few years ago ha joined Dart, directing the start-up of a professionally operated singles department for Dart's rack customers, and eventually took over responsibility for all company advertising

With Sandiego

RY SARI BOTTON

NEW YORK-In promoting its now Carmon Sandiago regard Carmen Sandiego Out Of This World," Zoom Express—producer of the earlier "Where In The World Is Carmen Sandiego?"-has been posing a new question to its retail accounts: Where, in the store, will Carmen Sandiego be

Any merchants who might be stumped by this query needn't ponder too long, as Zoom Express, a joint venture with BMG under the BMG Kidz umbrella, also provides the answer: Place it in the non department

The first record, released in November 1992, had been positioned mainly as a "family" album, housed in children's departments in record stores. But Zoom Express and BMG's distribution arm are making a big push to effect a crossover at retail-to reach older kids and even adult consumers with the new recording, a move that is expected to broaden its sales potential to two or three times the 175,000-unit volume that "Where In The World Is Carmen Sandiego?" posted.

The vehicle driving Ms. San-(Continued on page 51)

Military Clientele Doesn't Fatigue Texas Retailer ■ BY BOB DARDEN

der 95% cassettes

KILLEEN, Texas-When your record store is just a stone's throw from the gates of the largest army base in the free world the gight of goldiers in full camouflage and fatigues trooping in and out becomes pretty matter-of-fact

But David and Naomi Spriggs, owners of Renaissance Records, never get



Toyon inetitution for 18 years



tired of seeing any of Fort Hood's 40 000 soldiers And when they're gone—as tens of thousands were during the Persian Gulf War-then the Spriggs have no recourse but to take a

long vacation. For the past 18 years and through veral locations, Renaissance Records has been a landmark in this sprawling Central Teves town

David Spriggs founded Renaissance shortly before leaving the army himself in 1976. For the first six months, it carried only used records while Spriggs chased a career with punk band the Ideals (which once shared the stage with Iggy Pop). He says the business turned around in 1980 when he met frequent shopper Naomi-and later married his best customer. "It was about that time that I discov.

ered that I'd realized all of my life's In addition to 104 different

dreams-being a DJ, playing in a band, and owning a record store, says, "I'd found Utopia in Killeen, Texas."

The Spriggs moved to their current location, just a mile from Fort Hood's busy east gate, in 1991. This incarnation of Renaissance Records previously was an old restaurant/bar, complete with wood floors, paneling, dance floor, bar, and fireplace. Despite remodeling and building all of their own wooden racks, the Spriggs kept all of the wood.



stora, located in a building that originally was a barbecue restaurant and later was a dance half.

"We just like the smell of wood," Naomi says. "It reminds us of our first store, a tiny, yellow, wooden house in a suburban neighborhood," Renaissance's distinctive rustic exte-

rior and wooden furnishings belie the up-to-date urban charm inside. The walls are lined with posters and signed publicity photographs. A carefully pro-grammed 24-CD stereo constantly plays selected tracks—reprogramn every few days by David himself, ("No one touches it but me," he says.)

David says the 6,000-square-foot store did \$2 million in sales last year, despite a harrowing gauntlet of competition that includes one of the largest post exchanges in the country, three smaller independents, and two major chains (Trax and Camelot) in a nearby Killeen mall. "In any army town, your military PX

is going to be your biggest competitor," David says. "We beat 'em with selection, knowledge, and speed. They beat us in price. As a result, 90%-95% of our customers are in some way related to Fort Hood, whether they're soldiers, (Continued on next page)





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	TOP REGGAE ALBUMS									
THIS WEEK	Completed from a neticnal sample of retail store and rack sales reports collected, complete, and provided by TITLE LABEL & NUMBER POSTIBILITY OF LABEL LABEL & NUMBER POSTIBILITY OF LABEL									
1	1	,	PROMISES & LIES VIEW 48229	* NO. 1 * * U640						
2	3	9	BAO BOYS BIG BEAT 25282/AG	INNER CIRCLE						
3	2	9	COOL RUNNINGS CHAOS 57552*/COLUMBIA	SOUNDTRACE						
4	4	9	QUEEN OF THE PACK	PATRA						
5	5		BIG BLUNTS TOWNY BOY 1077/	VARIOUS ARTISTS						
6	6	,	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW						
7	7	9	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON						
8	9	9	ALL SHE WROTE MANGO 9930* 15LAND	CHAKA DEMUS & PLIERS						
9	8	9	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY						
10	10	9	PURE PLEASURE VIRGIN 87953	SHAGOY						
11	13	9	BEST OF REGGAE	VARIOUS ARTISTS						
12	11	9	DON DADA COLUMBIA 52435	SUPER CAT						
13	12	7	DANCEHALL MASSIVE HOVEMBER 1106	VARIOUS ARTISTS						
14	RE-E	NTRY	X-TRA NAKED EPIC 52464	SHABBA RANKS						
15	14	9	ROUGH & READY VOL. II	SHABBA RANKS						

TOD WORLD MILEIC ALBIMS

			IUP WUNLD MU	SIG ALDUMS.		
THIS WEEK	2 MRCS, AGD	WKS ON CHART	Compiled from a national of TITLE LABEL & NUMBER-DISTRIBUTING LABEL	sample of retail store sales reports. ARTIST		
1	1	17	LOVE & LIBERTE IT EATER MUSICIAN 61599-ELEXTRA	NO. 1 * * 13 weeks at No 1		
2	4	21	ISLAND ANGEL GREEN LINNET 1137	ALTAN		
3	3	13	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS		
4	5	39	BANBA ATLANTIC 82503	CLANNAD		
5	2	19	STILL ON THE JOURNEY CARTH DEAT 42536 WARNER BROS.	SWEET HONEY IN THE ROCK		
6	6 NEW		NEW NISSI NISSI		MISSI NISSI MANGO 124 012/ISLAND	KHALEO
7	9	53	A MEETING BY THE RIVER WATERULY ACQUISTICS 29	RY COODER/V.M. BHATT		
8	14	3	HOPE TRICKA 7203	HUGH MASEKELA		
9	12	51	ANAM ATLANTIC 82409/AG	CLANNAD		
10	11	33	GYPSY BOOGALOO MESA 79056 RHHIO	WILLIE 7NO LDBD		
11	NE	wÞ	ANGELUS WARNER BROS. 45459	MLTDN NASCIMENTO		
12	13	3	ANDADAS MENOPHILE 4009 GREEN LINNET	INTHLUMANI		
13	6	5	I CNING POINT MUSIC 442 037/PLG	UAKTI		
14	7	19	GARDEN OF DREAMS	ALI AKBAR KHAN		
16	10	27	THE SOURCE	ALI FARKA TOURE		

_		_	TOP NEW AGE ALBUM	
1	1	29	* * NO. 1 * * NOURS BETWEEN NIGHT + DAY (PC 5)104 23 weeks at No. 1	R LIEBERT + LUNA NEGRA
2	NE	wÞ	LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	YANNI
3	3 2 23 NOTHING ABOVE MY SHOULDERS BUT THE EVENING		G RAY LYNCH	
4	4	121	SHEPHERD MOONS A? REPRISE 26775-WARNER BROS.	ENYA
5	6	37	ACQUISTIC HIGHWAY HIGHER OCTANE 7050	CRAIG CHAQUICD
6	5	5	A DAY IN THE LIFE MOUN D'OR 942	DANNY WRIGHT
7	,	25	SHADOW OF TIME WINDHAM HILL 11110	NIGHTNOISE
8	3	27	BRIDGE OF OREAMS NARACA 63024	ND LANZ AND PAUL SPEER
9	9	252	WATERMARK A? REPRISE 2677A WARNER EPIOS	ENYA
10	10	19	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
11	13	17	CNRONOLOGIE DISUITÉ DELVIUS 36152	JEAN MICHEL JARRE
12	NE	wÞ	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIDUS ARTISTS
13	14	35	CELTIC ODYSSEY	VARIOUS ARTISTS
14	7	49	IN MY TIME PRIVATE MUSIC \$2106	YANN
15	11	9	SOMEWHERE IN A DREAM	HISHAM

TOP NEW AGE

ALBUMS (CONTINUED) TITLE/LABEL ARTIST

- 16 THE HIGHER OCTAVE COLLECTION WARROWS HIGHER OCTAVE
- 17 MAGIC THEATER SHIPPING EARTH BEAT/WARNER BROS.
- 18 SACRED RITE MICHAEL STEARNS HEARTS OF SPACE 19 EOLIAN MINSTREL MOREAS VOLLENWEIGER
- SBK/ERG 20 NUMAN RITES SPOTTED FAGLE NATURAL VISIONS
- 21 NOUNEAU EL AMENCO OCUMBURANTO
- HIGHER OCTAVE 22 NARADA DECADE VINIOUS AFTISTS
- 23 IMPRESSIONS CHP DAVIS AMERICAN GRAMAPHONE 24 DECEMBER GLONGE WASTON
- WINDHAM HILL 25 WINTER SONG JOHN TESH

MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page) dependents, retirees, or base employees. But that's probably true of many businesses in Killeen, Remember, Fort

Hood is the only two-division base in Still, the Spriggs have taken their hits through the years. In 1987, the Army sent 20,000 Fort Hood soldiers

to West Germany for NATO training exercises for more than a month. And during the worst six months of the Gulf crisis, they say business fell by more than 45%.

But in addition to the sheer number of soldiers, the Spriggs say military personnel make their presence felt in other ways at the store.

"For one thing, they have distinctive tastes," Naomi says. "Many have been everywhere, know what's hot, and know what they want. For the past 18 years, we've stocked this store to tailor

to their tastes. And over the past few years, those tastes have definitely taken a turn toward urban contempo-

rary music." To keep up with their customers, the Spriggs have nine clerks. All of them have to be generalists, but several have specialities as well. One clerk moon lights as a DJ at both a local dance club

and a Killeen radio station.

"Our ordering is based on gut instincts, experience, and demand," Da-vid says. "We listen to the public. If we don't have it, we get it overnight and put it into stock. We've had a pretty good track record of having urban hits before they've exploded in the charts. And once a song's a hit, we keep it deep and we keep it long. It's very important to keep those kinds of songs in abundance. People remember when you're

(Continued on page 50,





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Retail

NARM Mellows Out As Big Issues Fail To Surface

FROM NARM WITH LOVE: As rds are being written, the 36th annual National Assn. of Recording Merchandisers convention, held March 19-22 in San Francisco, is in full swing. While most attendees seem to be thoroughly enjoying themselves, the confab already is being labeled the mellowest in years. As one distribution executive nuts it. "Between the lack of movement n source tagging, the record clubs, and all other forms of direct marketing going on, I came here expecting to get beat up, so I brought my football equipment." But no major issue has emerged and attendees seem to be just going through the paces. Still, the formances and could hardly be described as quiet. According to NARM, 58 acts were to play by the end of

which NARM labeled its biggest ever, with nearly 2 200 registrents and 198 exhibitons

by Ed Christman

JKE ANY LARGE convention, some things run smoothly here and some things abide by Murphy's Law. This year, the trade show ran kind of like a river, through various corridors. rooms, and levels of the San Francisco Marriott. In addition to the confusing set-up, the exhibitors on the second level of the Atrium, away from most of the convention's action, had another problem on their hands. For some reason, that part of the hotel was pumping heat way beyond what was needed, making it extremely uncomfortable. Before the end of the show. Pam Horovitz, NARM's executive VP, informed exhibitors in the Atrium Hall that they would have a credit for next year's con-- which will be held in San Diego at the Marriott Convention Center. For the first time in recent memory, the convention will take place in February, on a Wednesday through Saturday (22-26). The next year, the conven-tion moves back into March, convening on the 22nd in Washington, D.C.

NEW LOOK: The new officers lineup for NARM has Scott Young, Where house Entertainment chairman/CEO. as president; Ann Lieff, Spec's Music sident, as VP; Barney Cohen, Valley Record Distributors chairman, treasurer; and Bob Schneider, Westorn Morchandisors executive VP se secretary. Filling out the board of directors are Arnie Bernstein, president of the music store division for the Musicland Group: Rachelle Friedman of J&R Music World: John Salstone. VP at M.S. Distributing; Steve Strome, president at Handleman Co.; and new members Stan Goman, senior VP at Tower Records; George Dean Johnson, president of Blockbuster's domestic consumer division; and David Lang, president of Compact Disc World. Mary Ann Levitt of Record Shop has retired from the board. Chuck Ruttenberg, longtime legal

counsel for NARM, also announced his

retirement.

AND THE ENVELOPE PLEASE: George's Music Room in Chicago won the independent retailer of the year award in the single store category, while CD Superstore in Durham, N.C. won in the small chain category. HMV U.S.A., based in Stamford, Conn., won the small retailer of the year award: Kemp Mill Music in Beltsville, Md., won as mid-size retailer of the year; and Camelot Music in North Canton, Ohio, won large retailer of the year In the wholesale community, Valley Record Distributors in Woodland.

Calif., was one-stop of the year, while Wostern Marchandisors in Amerillo Toxus won the rackinhher award And, for the first time, NARM handed out supplier awards, with Virgin Records scooping up label of the

year and Poly-Gram Group Distribution winning distributor of the year. Congrats to

 $\mathbf{0}_{\mathrm{UT}}$ And About: Once again, the BMG

Distribution product presentation was, how shall I say, mind expanding-with stun-gun flash explosions and a 3D laser light show so out there that it probably re-ignited any hallucinogens taken by NARM attendees back in the 160s.

The choice of the Marriott was widely given a thumbs down by attendees, even though the elevators were efficient and it was possible to get an outside telephone line, two elements of hotel facilities generally overwhelmed by NARM conventions, But the hotel's ability to withstand the NARM onslaught wasn't enough to overcome its biggest deficiency: It lacked the main ingredient by which music conventions are judged-none of its public spaces worked as a schmoozatorium. More than one attendee complained that because the lobby was so poor for schmoozing, they failed to encou people that they were expecting to run

empty space in the hotel converted into a hi-tech nighteiub by PolyGram Group Distribution, was an immediate home run, even before the showcases began. More than one wag suggested that when NARM leaves town, the hotel should leave the club intact because its hi-tech decor makes it the best-looking club in town. But despite its design and good music, one aspect of the PGD Zone left a had taste in some attendees mouths. There often was a line to get in, which got on a lot of people's nerves once they saw that the club wasn't full. Curt Eddy, PGD's VP of field marketing, says he understands how that appearance might cause resentment but says PGD wasn't guilty of the snobbery often associated with hot clubs. We weren't trying to be jerks about it," he said. "It's just that the fire marshall, who was stationed at the en-

trance, kept vacillating about the ca-

ranged from 350-450 in the early going.

which, depending on his whim.

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Getting Ready For NAIRD; Alvin's Back With A Blast From His Past

PLANNING AHEAD: It's never too early to get your ducks in a row for the annual National Assn. of Independent Record Distributors & Manufacturers convention. This year, NAIRD is huddling May 11-15 at the Palmer House Hilton, in DI's hometown of Chicases.

town of Chicago. The program alate for the convention this year includes, once again, a full day of beginners "erash course" panels on legal issues and centracts, button, retail, and promotion; a "legends" panel; one-on-one distributors, had presended to the program of the pr

acvertising and promotion.

Gazing into the crystal ball, one predicts that highlights of the formal sessions may be the panels on the future of regional distribution and the trend towards nationalization. Bring your boxing gloves.

As usual, NAIRO climases with the Indie Awards gala May 14. This year, Indie Awards gala May 14. This year, Indie Awards gala May 14. This year, Indie a telephone system, "Touch-Tunes." Up to three minutes of music by each finalist in all 32 music categories will be awalfable, Hence, no more voting in the dark.

Finally, If you'll be in the Windy Finally, If you'll be in the Windy

Finally: If you'll be in the Windy City just to schmooze, we'll note that May is a terrific time to take in an afternoon game at Wrigley. Go Cubbies!

MINING THE INDIES: A very useful tool for the independent has turned up in an unlikely place: the lateat issue of the record collector; magazine Godmine. The March 18 edition of the 20-year-old publication contains a 45-page pull-out supplement that runs down dozens of indie labels, complete with phone and FAX numbers and contacts, and will be of service to distributors and realting solid properties of the contact of the contact supplementation of the contact of the contact supplementation of the contact of the contact to contains features on such imprints as CZ, Black Top, Matador, BarrNone,

and Green Linnet.
One note, though: Feature subject
Verve Records, an independent label
at its birth 50 years ago but for many
years part of the PolyGram system, is
really out of place lumped in with the
contemporary indies covered. Otherwise, good show.

wise, good show.

QUICK ONES: Aureus Records is

the handle for a new label out of Cane Cod. Mass., and New York; former CBS senior VP of A&R Lennie Petze, whose productions included al-bums by Cyndl Lauper, is serving as sident, partnered with songwriter Al Tapper. The label's first signings include hip-hop artist Sweeney, rock acts XXL and Eden, reggae performer Daniel Rae Costello, and metal act Cactusland, Aureus also has established two publishing com-panies. Crystal Tai Music and Tspperzee Music . . . Chicago's Waterdog Records, home of such rock acts as the Bad Examples and Frank Allison & the Odd Sox, is opening a Michigan office Friday (1); contact Karie Dorsten in Ann Arbor at 313-741-5845 . . . SST/Cruz/New Alliance/ Issues Records in Lawndale, Calif. has named Belva Pierce as publicist and Dorian Cummings as promotion



by Chris Morris

man. Pierce was formerly an independent publicist: Cummings arrives from Zoo Entertainment ... Caliber Records in Studio City, Calif., has snared R&B singer Howard Hewett, formerly with Elektra, with a longterm contract. The label also has inked Conado's West End Girls The Girls and Hewett will be united on a cover of Peaches & Herb's "Reunited," set for inclusion on the girl group's June debut release . . . Blue Planet Records has been established in Telluride, Colo., by Craig Ferguson, director of Planet Bluegrass, the company that mounts the annual Telluride Bluegrass Festival. Steve Szymanski will head up the label. Naturally. Blue Planet's first release will be "Planet Bluegrass," a two-CD set of performances from the 1992 Telluride fest. Artists include Bela Fleck & the Flecktones. Shawn Colvin. Mary-Chapin Carpenter, Emmylou Harris, Poi Dog Pondering, and the legendary Ralph Stanley. The album

FLAG WAVING: On his new Hightone album "King Of California" (out April 15), Dave Alvin, long one of DI's favorite performers, goes back to his roots—mostly, his own roots. The album—produced by guitarist Greg Leisz, a former member of Alván's old band the Allnighters and long a mainstay of kd. lang's touring group—contains beautiful acoustic band and solo versions of such blues classics as Whistling Alex Moore's "East Texas Blues" and Memphis Slim's "Mother Earth." as well as

Tom Russell's striking "Blue Wing."
But the majority of the album features infiniste rerecordings of numbers Alvin first cut with the Blusters
(the great L.A. roots band that still
features his brother Phil), X, and the
X folk offshoot the Knitters, Some
tunes originally appeared on Alvin's
now-out-of-print Epie debut, "Romeo's Escane,"

Why remake the songs? Says Alvin, "One, I can sing 'em better now. After Joe Ely recorded 'Every Night About This Time,' I got a little missed—I wanted a version that was comparable."
Also, the deletion of "Romeo's Escape" forced Alvin's hand, he says.
"Some of those songs are staples of
the show. I do 'em, especially when I
do acoustic sizs. and people want to

do acoustic gigs, and people want to get copies."

In the case of some Blasters numbers like "Bus Station," he adds, "They're entirely different approaches, and I could put in the lyr-

ies that got left out. "King Of California" with such date partners on Syd Stew and label mate Rosel as hand that includes Kyokardist Rick Solem, drummer Bobby Lloot Hicks of the Skeletons, and former Tex & the Horseheads basist Greg Boaz. On April 10, the group embarks on a European tour East Coast dates are alsoned for May.

AUDIOBOOK MAKERS PONDER CD FORAYS (Continued from page 46)

sioned as a permanent addition to a home library, limited edition collectible titles and gift sets; full-cast dramatizations with music and special effects, which henefit from improved sound quality; best-sellers, such as Dow's "The Bridges Of Madison County," which are popular enough to do will in which are popular enough to do will which are popular enough to do will music buyers and record stores. An example of the latter is Ice-T's An example of the latter is Ice-T's

An example of the latter is fee-irs
"The Ice Opinion," released on easeette
in February and CD in March. "The
Ice Opinion" is the first-ever CD release for audiobook company the Pub-

lishing Mills, but publisher Jessides Kaye says, "Itsus actually the easiest decision we've ever had to make. Ite-T martest is CDL, People got to record stores to buy lee-T, and we sunted to make the swallheid to his finan." The company also is releasing the authority, error porting that on CD as well. Smills larly, spoken-word tilles put out by record companies.—who as Pierry holind "The Boxed Life" on Image or the "Alex Kerouse Collection" on Rhim Word Best—are put out or CD as a Smills with the CD and the CD





AUDIOBOOK MAKERS PONDER CD FORAYS

(Continued from preceding page) unusual in that all its releases are put out on both cassette and CD. The label positions its titles as artistic prostions to thicke as artistic processor and the processor of the property of the processor of the

and that CD players are becoming more common in cars. Gang Of Seven authors include Spalding Gray, Linda Barry, and Kevin Kling.

Although Dove Audio and Gang Of Seven have embruced the CD format, most audiobook publishers are proceeding cautiously. Simon & Schushers Andio, which has released 500 spoken-word titles, offers only four on CD. Patrick Stewart's one-man show "A Christmas Carol," seen as a holiday classic for the home; Stephen King's

"The Mist," a dramatization in "3-D sound," with numerous sound effects; and two "Star Trek" titles, also in 3-D sound. "You put headphones on, you hink you're on the Enterprise," says VP/publisher Seth Gershel. The latest VStar Trek" itte, "Transformations," was written expressly for audio—there is no book attached to it.

is no book attached to it.

But these CD releases are exceptions, says Gershel. "We took titles that we knew would be timeless, or where the dynamic range was really

important. Most of what we do is mobile, for the car or Walkman, so for the most part we'll stay with cassette."

most pert we il stay with cassette."
Likewise, of Bantam Doubleday
Dell's 450 spoken-word titles, only five
are available on CD: three E.B. White
titles and two Shakespeare dramatizations by Kenneth Branagh and the
Renaissance Theater Company. "In
these cases, from a marketing standpoint, CD was an interesting option,"
says BDD's Jenny Frost. "We wanted
to convey the message that this pro-



Shown above are CD audiobook releases from Dove Audio, Simon & Schuster, Gang Of Seven, and the Publishing Mills.

gramming should be permanent, that these are titles with enough special artistic merit that you might is in a living room and listen to, rather than simply in a car." But overall, "We're not at a point where we're going to move into CD as a secondary format," she says. "It's just for select titles." Brannigan predicts that CD releases

will become more common, but will do so gradually. "Our predominant customer is still the commuter, and until there are CD players in 82% of cars and three CD players per home, the way cassette players are now, cassettes will be our dominant format."

MILITARY CLIENTELE (Continued from page 47)

sold out—or, worse, if your clerks haven't heard of a hit song, We're also able to react quicker than something like the PX, which has a hape chain of command to follow. We're able to detect potential hits and get them overnight, if need be. I don't wait to the first of the month to stock new or catalog items. My customers saw it on MTY and wait it now."

The Spriggs say that they currently sell about 60% urban product and 30% rock, with various other genres splitting the remaining 10%. Unlike at many Texas retailers, country music has never been a big item at Renaissance.

the rest of the nation in switching from cassettes to CDb because we were already so heavily into cassettes," David says, "A milliary man has to be ready to go in a few days' notice. He can't lag around lots of heavy albums, so the soldier quickly switched to cassettes from vinyl. They were slower to switch from the control of the control of the control switch and the control of the control of the haven't abovy sheen as portable. That's changing with the wide accessible of in-car CD players, so we've devoted (CD outlaused on next page)



Top Pop. Catalog Albums.

¥	WEE	COMPILED FROM A NATIONAL SAMPLE OF REPORTS COLLECTED, COMPILED, AND PRE ARTIST LABEL & HUMBERPOISTRUITING LABEL GIUS *** NO	CONTINUED.				
1	2	BOB MARLEY AND THE WAILERS	LEGENO 1 20 weeks at No 1				
2	3	PINK FLOYD & 13 CAPITOL 46001* 19 58035 981	DARK SIDE OF THE MOON	T			
3	1	MEAT LDAF & ** CLEVELAND WITL 349741/EPIC (10.98 CQ/15.9)	BAT OUT OF HELL	t			
4	5	THE EAGLES A 14 ELEXTRA 105* (7.99/11.90)	GREATEST HITS 1971-1975	t			
5	4	ENYA A P REPRISE 2677 UWARNER BROS. (10-98/15-98)	WATERMARK	t			
	11		GREATEST HITS	t			
-	7	COLUMBA 32166 © 56 E0/5.90 PINK FLOYD A * COLUMBA 36163* (15 96 E0/31,56)	5 56 E019.980 THE WALL				
1	_	TOCHMEN 44453 to 56 E012 560 TOURNEY & *	JOURNEY'S GREATEST HITS	+			
8	8	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	+			
9	9	THE FAGLES @	GREATEST HITS VOL. 2	+			
16	12	DANZIG A	DANZIG	+			
11	6	STEVE MILLER BAND A* CAPITOL 46101 17 90/11 90	GREATEST HITS	+			
12	16	CAPITOL 46101 (7.96/11.96)	TAPESTRY	+			
13	21	CAROLE KING A 2 COLUMBIA 34946 (7.98 EQ/11.98) JAMES TAYLOR A 4	GREATEST HITS	+			
14	17	WARNER 6805, 3113* 17.98/11.981	GREATEST HITS VOL. I & II	+			
15	.14		GREATEST HITS VOL. 1& II	+			
16	13	COLUMBIA 36865 (5 98 EQ/9 98)		1			
17	10	METALLICA A P	AND JUSTICE FOR ALL	1			
18	15	BEASTIE BOYS A * OUT JAM 40236/COLUMBIA (7.98 EQ:11 98)	LICENSED TO ILL	1			
16	29	YANNI A PRIMATE MUSIC 2067 (9.08/15.98)	REFLECTIONS OF PASSION	l			
20	18	POLYDOR 625162" 17.96 EQ/11.96	CES - THE BEST OF ERIC CLAPTON	L			
21	20	THE DOORS A	BEST OF THE DOORS	Ι			
22	24	BONNIE RAITT A*	LUCK OF THE DRAW	Τ			
23	19	CREEDENCE CLEARWATER REVIV	AL A CHRONICLES VOL. 1	T			
24	22	METALLICA A P MEGAFORCE GOLVEGELENTRA 19 98/13 981	RIDE THE LIGHTNING	T			
25	47	GEORGE JONES EMC 40776 13.98 EQ. 1989	SUPERHITS	Ť			
26	-	NEIL YOUNG & 1 WARNER BROS. 2277* (7.98/11.98)	HARVEST	t			
27	25	METALLICA & P	MASTER OF PUPPETS	t			
26	27	FLEETWOOD MAC & 7 WARNER 8408. 25801 (9.96/15.98)	GREATEST HITS	т			
-		SMASHING PUMPKINS •	GISH	+			
29	26	U2 A 5 GLAND 8422981/FLG (10,98/16.98)	THE JOSHUA TREE	t			
30	30	THE EAGLES A * ELDITA 103 17 961 1,961	HOTEL CALIFORNIA	+			
31	31	SADE A 2	DIAMOND LIFF	+			
12	35	SADE A 2 EPIC 39581 (7,98 (Q1),98) THE REATLES A 2	1967-1970	+			
33	23	THE BEATLES A* CANTOL \$7009 (14 0801 98)	GREATEST HITS VOLUME 1	+			
34	-	BARRY WHITE CASABLANCA 822782/PLG (7.98/11.98)	PRETTY HATE MACHINE	+			
35	40	NINE INCH NAILS 1/1 2610*19.98/15.98 ORIGINAL LONDON CAST 2	PHANTOM OF THE OPERA	+			
36	32	PGC+000+81175FLG+1798 EG33-981		Ļ			
37	-	SANTANA A ? COLUMBIA 33050 (7.98 EQ/11 98)	GREATEST HITS	1			
38	36	PATSY CLINE A* MCA 12*** (7.981.7.981)	GREATEST HITS	1			
39	33	ALICE IN CHAINS & COLLMEN 46075 19 RE EQ15 981	FACELIFT	L			
40	48	GRATEFUL DEAD A THE BEST C	F SKELETONS FROM THE CLOSET	l			
41	44	SOUNDTRACK A * COLUMBA 40323 17:98 EQ:(1.98)	TOP GUN	Ι			
42	_	BILLY JOEL A .	THE STRANGER	Т			
43	_	SADE ▲¹	PROMISE	Τ			
44	_	SIMDN & GARFUNKEL A*	BRIDGE OVER TROUBLED WATER	T			
45	45	CHICAGO A REPRISE 24000 MARNER BROS (9 98/15 98/	GREATEST HITS 1982-1989	t			
46	34	ELTDN JOHN & 10 POLYDOR 512532*PLG (7 98/11 98)	GREATEST HITS	t			
47		THE CHARLIE DANIELS BAND A	A DECADE OF HITS	t			
_	20	MARIAH CAREY & * COLUMBIA 45202* 10 56 EQ15 560	MARIAH CAREY	t			
46	39	GUNS N° ROSES A 10 GEFFEN 24148 19.98015-980	APPETITE FOR DESTRUCTION	t			
49	38	THE BEATLES A	1962-1966	H			
50 talor	28 album	CAPITOL 97036 (14 98/3) 98) are older titles which have previously app		L			
		ing significant sales. • Recording Industr- its. • RiAA certification for sales of 1 mil- wing the symbol. Most albums available of					

ZOOM FINDING A PLACE AT POP FOR CARMEN SANDIEGO

(Continued from page 46)

diego to ber new in-store location is the presence of tracks by alternative pop artists XTC and They Might Be Giants, featured alongside others by television cast members Greg Lee and Lynne Thigpen and the New York a cappella group (and regular "Carmen

Sandiego" guesta) Rockapella.
They Might Be Glants perform
"Why Does The Sun Shine" (The Sun
Is A Mass of Incandescent Gas)," a
number that it often plays live to its
adult authences. XTC offers "Cherry
It Your Tree," which comes off an album of "bubblegum musie" that front
man Andy Partridge never got to re-

lease.

"David Yazbek, a good friend of mine and a producer of the album, knew that I had all these bubblegum songs," Partridge says. He notes that his song, while seemingly sweet and innocent, packs double entendres in its lyries that will probably register with adults. "It's sort of like a nursery rhyme, and all the best nursery rhymes were really about adult issues,

like sex and desth."
"Wr'e going to take this out of the
niche of beling a children's record,"
says Ricki Bleviews, senior VP of manketing for BMC. "By treating it as a
pop record, we're going to try to
every nools and examps, as far as it will
ago, not it explores it en natural base, and
then any other bases it can reach. In
order to do that, we need to let pop
consumers know the record is in the
store, we'm if they got have considered
to go and the children's solven. If it's
one among off." they come easily become aware of it."

His marketing strategy, Bleiweiss says, entails enlisting BMG's mainstream and college-level product development coordinators to educate their retail accounts about the product's new positioning, through mailings and presentations; appealing for prime real estate within pop departments; and pushing for in-store play.



XTC and They Might Be Giants are among the acts featured on the new Carmen Sandlego album. Pictured here are XTC members Andy Partridge, left, and Colin Moulding.

especially of the XTC song.
Greg Brocksy, YP of sales and marketing for Zoom Express, believes
that appealing to a broader audience
will pay off handsomely. "We're expecting at least two to three times
what we did on the first album, once
we cross over into the pay marzies," he
says of the new release, which bows
Thoushy (26). The adds that Zoom ExTuesday (26). The adds that Zoom Extive print advertising efforts with
some of its retailers in certain mar-

iets, to further boost sales.
Brodsky says his company sees the
album's placement in pop departments as natural, since the property
which was first introduced as a video
game by Broderbund Software in 1985
and later spawed the popular PBS
geography game show, tends to capture an asadience of older children and

"Children's departments tend to carry merchandise that appeals to kids who are 8 and under, and our base is made up mainly of kids who are 9 to 15," Brodsky says. "Kids in that age group are already going to Wayne's World' movies and listening to pop music. Our buyer from Handleman compared it to the appeal of 'Ren & Stimpy.' He told us he's going to buy about one-third of the product as traditional kids' units of blister-packed cassettes, but the other two-thirds as cassettes and CD jewel boxes to be shelved in pop depart-

ments."
Rick Cohen, BMG's senior VP of sales, notes another issue that must be considered in positioning the release. "We know that as kids get older, they start to have their own money," he says, "or at least it becomes more their decision, rather than their partal, as to what they're going to purents, as to what they're going to purents, as to what they're going to purents."

The album's producers and distributors expect it to be popular among parents, as well as their contemporaries without kids, thanks to the XTC and They Might Be Giants tracks, which are expected to receive airplay on college and alternative radio sta-

tions.
"There's definitely a dual audience for this product," says Brodsky, noting that, remarkably, adults without children comprise 25% of the 8 millionmember audience for the "Carmen Sandisgo" TV game show.

He says that the first record, which featured five cuts by Rockapella, made a bit of a mark in the pop arena. "The theme song of the show, reorded by Rockapella, was serviced as a CD single to top 40 radio, and it got a decent amount of airplay," Brodsky

says.

The challenge, he adds, is in either appealing to a new buyer, or convicing children's buyers that "Carmen Sandingo" does not belong exclusively in their area. "A lot of buyers tend to get territorial," he says. "All accounts are different, but it's an issue that to be addressed in each case, But so her, I haven't had a buyer say to me, T, I haven't had a buyer say to me, No, this goes in the children's section, "after it was clearly replained to

MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page) more of our resources to CDs." Renaissance also keeps 7,000-8,000 cassette singles in stock. When the store moved to its present location, the Spriggs custom-built a number of cas-

sette single racks.
"I think a lot of stores are missing the boat on cassette singles," Naomi says. "Once we saw them building in the late '80s, we jumped on them in a major way. The PX couldn't react that quickly to them, especially the urban cassettes. It still can't. We even print

our own flyers with a weekly update of what's selling locally." Except for occasional specials and budget items, Renaissance has a single pricing policy: 88.99 for all cassettes, \$14.99 for all CDs.

The bulk of their purchases come from Southwest Wholesale in Austin ("Gee, I love those goys. They're the best," David gushes) and Big State in Dallas ("They've never let us down."). But the roset interacting court of

Dallas ("They've never let us down.").
But the most interesting part of
their business, David says, has been
the curious love-hate relationship with
the record labels, particularly over the
used-Chiesen.

The Spriggs buy heavily into local



them !

custom wooden racks built by the Spriggs.

and cable television, particularly MTV. BET, and "The Arsenio Hall Show," although David says that co-op money is only a small portion of his TV advertising bodget. Remissance also maintains a strong presence on area urban contemporary stations, particularly KIIZ-FM Killeen. As for how the name Renaissance

Records was chosen, he says, "Well, my favorite group in the old days was the Yardbirds, and Keith Ralf helped found the group Renaissance. Plus, 'reraissance' means a rebith of sorts. My original store extrebly took old records 1'd found at flea markets and sales and gave them a new spin. So, 1 kind of took both meanings of the word. It was a connection and a tribute from the beginning. Occasionally someone new comes to Killers and thinks we're a classical or new age store, but once they walk in they know differently. So I'm proud of the name, proud I picked is, and proud were both still around 18.

years later!"

oum Reviews

POP MORRISSEY Vauxhali And ! PRCOUCER: Steve Lifywi Sire 45451

Morrissey's never been the kind of artist to inspire gushing sentiment, but then he's never made e solo album that harks back to his best work with the Smiths. The opening chards of "Now My Heart Is Full" waste no time establishing the gorgeous tone, with chiming guitars building to a soaring chorus that thrills with (yes!) hopeful expectation. that turns with (yes) ropers expectation.

Lillywhite has put Morrissey's vocals right up front throughout the album, and the lush but clean production approach leaves him out cream production approach serves nan-plenty of room to explore—and emote. "Hold On To Your Friends" and "The More You Ignore Me, The Closer I Get" are in an ascendant vein, but the most equaty accendant vem, but the most inspired track is the measurerizing "Lifeguard Sleeping, Girl Drowning," which underscores nightmarish chords with eeric chatter and lays on a half-whispered, his-choked vocal from Morrissey. Dazzling.

THE GRAYS

PRODUCER Jack Joseph Purg Epic 53773

Band led by Jellyfish vocalist Jason Falkner picks up where that artsy Bay-area pop unit left off: with material that's wildly set or: with material that a warry compelling, if unabashedly derivative of the Beatles, Queen, XTC, et al. On crafty cuts like "Same Thing" and "Nothing Between Us," these influences repest to near distraction, whereas comparatively stripped down numbers like "Even World" and "Not Long For This World" exhibit a more original and more palatable approach, fit for modern and album rock

* STEVE ELLIS Pleasure Of The Past PRODUCER, Ed Roynes Steam 1012

Debut effort from this young British sings songwriter is an enjoyable collection of rocking pop tunes that mark the emerge rocking pop times that mark the emergence of e promising talent. Best of solid set are the breakneck hooks of "Where I'll Be" and "When You Fall," the anthemic changes of "The Bitter End," the poignant acoustic harmonies of "Slave To It," and the angry folk/rock walts of "Can't Give Anymore."

THAT PETROL EMOTION

Property Process That Petrol Emotion, Bryan Martin 192099 The thrill is back for That Petrol Emotion, which returns to manic eye-popping form on its first release for Ryko after e pair of major-label sets. Released in the U.K. last major-under seus. Reseased in the U.K. is year on the band's own Koogat label, "Fireproof" has already collected kudos

there for a bruising guitar-driven sound that always stays within the white lines of melody. First single "Detonate My Dreams" gets things off to a powerful start that carries through, but quieter, quirkier delights also lurk in the form of dreamy "7th Wave" and pretty "Heartheat

PICKES ARTISTS D-Day: 50th Anniversary PRODUCER: none listed

The Allied invasion of Normandy on June 6, The Allied invasion of Normandy on June 6, 1944, is recalled with great nonzinal scope and aplomb by the BBC Concert Orchestra, BBC Singers, and RF Central Army Band on this album. The musical portrait is drawn from triumphant marches, American and English World War II pop nongs, sound effects, and the voices of Winston Churchill, Franklin D. Roosevelt, and General Dwight. D. Eisenhower. Historic, with great entertainment value to boot. Distributed by Koch International.

SPOTILGHT



Seattle bashers' fourth opus exploded at No. 1 on The Billboard 200 last week. adding another chapter to e regional success story that continues to exceed even the most optimistic expectations. even the most optimistic expectations. Among the many electrifying selections on a well-crafted, impassioned album are ominous opener "Let Me Drown," Zep-inspired title cut, lead single (and crossover hit) "Spootman," "Black Hole Sun," and insistent "My Wave." A watershed record from e band whose prospects appear limitless.

CAROL CHAMNING Jazz Baby PRODUCER: Alan Eichler DRG 13112

Channing has essentially played the role of Lorelei Lee ever since she portrayed the comic vamp in her 1948 triumph "Gentlemen Prefer Blondes." The vivacity is still there, as evident on this collection of '20s favorites and solid ernatz representations, including material from "Blondes" end her bit film vehicle, "Thoroughly Modern Millie."

R & B

TANKS BLOUNT Natural Thing

One gets the feeling that Blount's blazing inner fires are held back on her debut set. Whether it's the material, rookie uncertainty, or by design, the artist's emotional performance is too guarded. Sheer talent carries project into the realm of astisfection, but only glimm of vocal brilliance are readily epparent. Versetile tracks pace the album including e cover of LTD's No. 1 R&B hit "Love Ballad," the likable dance title track, and the inspirational "For All The Dight Persons

JAZZ

FRANK MORGAN Listen To The Dawn

PRODUCER: John Snyder Antiles 518 979 Consolidating his role as senior statesman of the elto, Morgan is joined here by estimable veterans—guitarist Kenny Burrell, bassist Ron Carter, and drummer Grady Tete. Standout tracks include the bluesy "Grooveyard" and the Getz/Byrd bossa nova reminiscences of "I Didn't Know About You." Most noteworthy are the lovely Morgan Burrell duets on the elegant title cut and the heuntingly beautiful "Goodbys."

CARL FILIPIAK Right On Time PROCUCTRS Carl Filiplak & Amold Gehar Geographic 917

Energetic set from this contemporary

SPOTLIGHT



YOTHU YINDI

On its sophomore U.S. release aboriginal/pop unit from Down Under incorporates scintillating dance beats into its penre mix, achieving a stylistic coun that coincides with a surge of inspiration for singer/vocalist/wri Mandawuv Yunupingu. His most alluring cuts here are the title track "Timeless Land," "World Of Innocence," "Baywara," "Back To Culture," and "Yolngu Boy" (from the recent "Alternative NRG" comp). Not only e musical triumph, but also a goldmine for dance clubs and modern

ince quitariet features notable quest shots from hot tenor man Bob Berg. Highlights include the funk fanfare of "Nuii." the uptempo, festively frenetic title cut, end the relaxed, gently unwinding "Say When." Also features a strong treatment of Jimi Hendrix's "Little Wing." Contact: 410-426-7606.

BOSTON ART QUARTET The Fax PRODUCER Boston Art Quarter Accurate 4601

An offbeat configuration of woodwinds trombone, bass, and piano, this ensemble performs covers and originals alike, pinning elaborate, interesting arrangements around them. Most notable of the somewhet experimental original compositions is reedman David Reider's wistful, melancholy "Assume," Also feetures en entic, light-fingered version of Egberto Gismonti's "Loro," as well as highly enjoyable takes on Frank one" and Randy Weston's Little Niles." RAY BROWN TRIN

To do this knockout live set justice.

VITAL REISSUES. THE BUZZCOCKS

Leve DissulAnother Music In A Different Kitchen PRODUCER: Matin Rusnert In S. 28409 Aber to the American
Along with the Sex Pistols, the Clash, and the Jam, the Buzzcocks were among the most auspicious bands to emerge from the U.K. pasis. revolt. Despite their untimely breakup, the Manchester lads' inflaence ns immeasurable, as these two long out-of-print albums-rerelessed here on out-of-print albums—revolused here on one disco—attest. The cuts that best exemplify the four-sorie's unbridled sonic assuad are the frenetic "Fast Cars" and "I Need," the witty "Operator's Manual," and the speed-pop smash "Ever Fallen In Love (With Someone You Shoulin't Yes)"," later covered by Fine Young Cannib veritable pogo-rama.

SPOTILGHT



Army Probil PRODUCER A.B. Questanda III FMI Latin 72438

On the heels of inking an English-language deal with SBK last year and scoring her first Grammy in March, come hither Toises from Corres Christi continues her torrid streak with e diverse blend of cumbia, polica, conjunto and rock guaranteed to find immediate favor with Latino PDs and retailers alike. While most promising hit prospects are spunky cumbias like titular leadoff single, "Bidi Bidi Bom Bom," and "Back On The Chain Gang" cover "Fotos Y Recuerdos," the bittersweet mariachi ballad "No Me Queda Más" may emerge as biggest

there should be c warning label on it for those who can't deal with the Real Thing: mightily swinging, blues-drenched performances of tunes squeezed for every ounce of joy. The spotlight here is on former Three Sounds pinnist Gene Harris, who takes no prisoners, even on ballads like "I Thought About You." Harris has moved on to his own group since this 1989 recording, and young Bennie Green now holds the seat. Regardless, this one's a

JIM BROCK & VAN MANAKAS Letters From The Equator PRODUCER: J. Tamblys Henderson Jr. Reference Recordings 56

Guitarist/composer Manakas meets percussionist Brock for e worldtinged jazz outing that embraces variou styles, usually Latin. Most noteworthy are the light swing of "Lovers' Eyes," the breesy Brazilian touches of "Canti the flamanco flair of "Cholla" and "Los Pompas," and the lovely acoustic guitars of the title cut and "Twenty-nine Balma"

PRODUCERS Jack Nitrache & Bruce Botnick Reprise 6438

After backing Neil Young on his phenomenal 1969 "solo" debut,

Rajoh Molina cut ita own debut, an folk-oriented rock album of understated brilliance that holds up as well today as it did upon its original release in 1971. The long-out-of-print disc features such gerns as "Lock At Al The Things," Beggurs Day," 'Dirty, 'Young's "Dance, Day," 'Dirty, 'Young's "Dance, or and the original version of want for "This About It." featuring fluid adde ulway log by Yooder.

slide playing by Ry Cooder.

LATIN

ELIDA Y AVANTE

Atriveta PRODUCERS: David de la Garza, Noel Hernández, Gabne iani ege/Sery \$1250

New Houston imprint premieres in spectacular fashion with Mercedes, Texas, outfit whose stylish Teiano bo spotlighta husky-voiced lead singer Elida Reyna. Hit-drenched album is led by meandering cumble title track, ale meanoring cumble title track, along with delicate love songs "Todo O Nada" and "Luna Llena" end polkas "Brazos Locos," "Nada De Ti," and "Tuya Cariñita"

PRODUCER Ronnia Foster Seery \$1199

Provocative label debut from former Menudo-throb known as Robby Rosa finds the darkly handsome Puerto Rica singer/songwriter flexing rangy baritone over angst-driven funk/rock snippets not unlike melaise-drenched parables unlike melaise-drenched parables purveyed by his former compatriots, Maggie's Dream. Difference here is meetier lyrical bite powered by grit-speckled rock best exemplified by stirring title track, "Volver," end "Tu Tren Se Va." COUNTRY

DALE DANIEL Luck Of Our Con

PRODUCER Jerry Crutchfield BNA 66283 Deniel's mother is a successful Nashville

songwriter, end this newcomer has definitely inherited Mom's knack for a hook, writing or co-writing the best songs on this auspicious debut. Title cut, written with Gary Burr, is e real beauty. Vocally, she moves easily from breathy ("You Gave Her Your Name") to brassy ("Don't Let The Same Dog Bite You Twice"), milking the emotional maximum from these songs, but in the end it's ber songwriting thet will separate Daniel from the pack. Either way, with a debut this good, she's sure to be around for e

CLASSICAL PAVAROTTI: MY HEART'S DELIGHT

Luciano Pavarotti, Nuccia Focile, Roya Philharmonic Orchestra, Benni Recorded just six months ago, this album finds Payarotti in excellent voice, his

what's more, he offers two selections new to his discography—an aris from Lehar's "Land Of Smiles" and the ever-popular "Granada"—in a wide-ranging program of operatic favorites. He's assisted in the live-concert taping by soprano Focile, and the event, filmed in the colorful square of his hometown, Modena, Italy, is being telecast frequently on PBS. All the ingredients fee

★ BERLIOZ: MESSE SOLENNELLE Soloists, Monteverdi Choir, Orchestre Revolutionnaire et Romantique, Gardiner Philips 442 137 It's rare that newly discovered scores of

even major composers, put aside during their youth, exhibit more than historical interest. But that's not the case here Unheard for more than 150 years, this early work by Berfior conveys much of the color, passion, and beauty that endears the composer to his admirers. Gardiner and his forces provide a masterly performance, recorded in the acoustically apt environment of London's Westminster Cathedral.

SPOTURED, Flasses, some to jo to view collects to deserve support affection on the basis of mucical meta parties Blobard 200 only present a VTAL 8005USE. Reservated forms of special select, comment, and equibiodis-conditions of weeks by the or more and in 700.000. The level resident production is the text by and of the orbit in the company and orbit in 100.000 only in 100.000 on

Single Reviews

POP

CELINE DION Misled (3:30)

PRODUCER Ric Wake WRITERS: P. Zuzo, J. Bralower PUBLISHERS: Pez-WAR, BMI, Fancy Footwork, ASCAP 550 Music Tpic 77344 (c/s Sony) Scassame single! On the follow-up to the massive "Power Of Love," Dion sashays her way through an aggressive pop/dance track with an edgy demeanor that she doesn't normally deliver A nice respite from her usual balled fare, the song's stormy, dramatic chorus lingers in the brain, and should meet with ardent approval from both longtime fans and the previously uninvolved. Another good reason to investigate Dion's Colour Of My Love." ate Dion's current onus, "The

► HEART The Woman In Me (3.47) PRODUCERS: John Pundell, Duane Baron WRITERS: M. Clark, J. Bettis PUBLISHER not leased REMIETER: Chris Lord-Age Capital 79298 (cit-Cerna) (cassette single)

While some might find the idea of these venerable rockers covering a Done Summer hit muzzling, one listen to Ann ning rendition and nothing else will matter. A slow, ticking best and go will matter. A slow, ticking beat and gentle guitar riffs pierre through a curessing fog of synths, leading the listener to Wilson's tense, white-knuckied vocal stance. The underrated "Desire Walks Om" should get a nice boost from this radio-ready ballad.

COLOR ME BADD Let's Start With Forever (4.19)
PRODUCER David Foster
WRITER Q Warren
PUBLISHER Reasongs, ASCAP
Gastethepriss 6618 Lto Warner Bros.) (cassette single)

Doo-hop masters drop the tempo with this glossy ballad from their multifaceted "Time & Chance" set. A timeless melody and a finger-snappin' rhythm wrap aros measured harmonies and a properly flexing lead vocal. Track builds to a lash, sweeping ax that will make the heart of even the toughest top 40 pundit go pitter-pat. Sigh.

BECK Pay No Mind (Sneezer) (3-03) PRODUCERS Book, Yorn Rethrook, Reo Schnapf, Karl Sachamoon WRITIN: Book PRUISSHERS, Cyanice Breathering Music/SMS Songs, ACCAP DGC 4459 (CD promo)

Those anticipating "Loser Pt. 2" are actu going to get it, but not in the skewed hip-hop form they expected—proving, perhaps, that Beck is no one-trick homie. Same out-there-looking in point of view is backed here with sturred acoustic guitars and sleepy rhythm. Weird and worthwhile.

DAWN PENN You Don't Love Me (No., No., No.)

CS.19)
PRODUCER not lated
PUBLISHER not lated
PUBLISHER not lated
Big Bost 5465 (cts Atlantic) (caselle single)

Penn's staltry vocal presence on this sailing, instantly memorable dancehall jam belies the pensive nature of the song's story of lost love. An easy-paced groove chugs along with a hip-hop-ish vibe that could prove accessible to crossover and urban formats. Go directly to the crisp radio remix and let it wash over your brain.

* KMC-KRU Beb Ys Head (4:32)

PRODUCER I G WRITER T, Edmond PUBLISHER not lette KNC 021704 (CD pro The record's title says it all. Male duo gets cute and clever on a wickedly catchy jam that will invade the body before it hits the brain. But once it does, you will not be about to forget it. The Kru's rapid, tongue-twistin' style is tough enough to make friends on the street, though it sure does deserve a shot over top 40 and urban radio airwaves. Contact: 718-802-1863.

WET WET WET Love is All Around (3.59) PRODUCERS Wet Wet Wet, Greene Dui WRITER R. Presey PUBLISHER not island Lendon 1200 (cir PLG) (cossette single) Soundtrack to the movie "Four Weddings &

A Funeral" unearths long-dormant U.K. pop act. Grinding rock ballad is etched with crunchy chords and vocals that conjure up memories of various old '60s pop favorites Pledge-of-love lyrics will tug at the emotions of susceptible teen-age girls, as well as folks who want to relive fond moments from the notable Andie MacDowell film.

R & B

SOUNDS OF REACKNESS I Relieve (1-45) X.CERG. Jimmy Jam, Terry Laws ERS, J. Harris St. T. Lewis, G. Webster, A. Noland, W. sor, M. Jones, L. Bonner, R. Middlebrook, M.R. Pierce.

N. Napier PuBLISHERS: Flyte Tyme Tunes, ASCAP, Bridgeport, BMI REMIXER, David Morales Personctive/ABM 8267 (c/o PGD) (cossette single) First single from the glorious "Africa To America" allown is awash in endless layers of uplifting harmonies, the perfect backdrop for lead singer Ann Nesby to work her incomparable magic. Shuffling flank track has a strong spiritual slant, but is not so hemy-handed that mainstream potential is ed. For a nifty twist, go to the David Morales remix, a roof-raising house version that will leave you positively breathless.

COOLIO Fantastic Voyage (4.04)
PRODUCERS W.C., Crazy Tooms
WRITES A. Iney, B. Dobby, F. Alexander Jr., N. Beavers, M.
Cose, T. McColein, T. Snebby, S. Snockley, D. Strakes, M.

Adamwood PUBLISHERS: T. Boy/Box Daddy/Fortrait Solas/Civcle I, ASCAP Terminy Bay 617 (CD snips) Disco-era funk classic is the juice for a raucous, hand-clappin' rap throwdown. Coolio darts in and around the rugged baseline with aplomb, alternately using his voice as a percussive instrument and as a source of wordsee. Hot party record soems

assured of a bright sales and radio future. INDONESIA Do Thungz ino timing listed!

PRODUCES not listed WRITER not rested PUBLISHER not rested ResPEMIYENG 58140 toto Cernal (cassette single) Female trio chirps like sassy street dolls inside a kicky. West Coast-styled urban/hip

NEW & NOTEWORTHY

NO-MAN Taking II Like A Man (2-30) PRODUCER: Steen Wison WITERS: Wison. Bownes PUBLISHER: Not A Run SEO Manio/Epic/Own Little Indian 5907 (c/o Sony) Consents High

Red-hot club import comes to U.S. shores sporting attractive new remixes, most of which complement the original version's quirky lyrics and insinuating book. A left-field anthem, the song's male-voiced title chant is enhanced by percolating percolating trance/disco percussion, as well a jiggly, effects-riddled keyboards. Wild combo of anunda render-Wild combo of sounds renders single an easy bet for dancefloor action, but song would also be like a fresh, cool ne on top 40, alternative, and sover radio stations.

TANYA BLOUNT I'm Gonna Make You Mine

(4.00)
PRODUCER: Steve "Stin" Horley
WRITERS: M. Wattarns, J. McAllister, C. Savage
PUBLISHER: Ind. Wattarns, J. McAllister, C. Savage
PUBLISHER: Ind. Wattarns, J. McAllister, C. Savage
PUBLISHER: Channel "Eddle P" Forrell, Kenneth
"Kerey Lows" Tongs, Christian
"Revey Lows" T Hip-swaying pop/funk jam ushers a promising new vocalist into the urban radio fold. Chunky beats click radio fold. Chunky beats click respectably, whits Blount vamps with ample range and confidence. She is clearly inagired by a solid song that is strengthened by a solid song that is strengthened by a catchy sing-along chorus. A mixed bag of startly remixes aims for street juice, clin approval, and matter audience acceptance—and should succeed greatly. An enticing peek into Blount's "Natural Thing" debut.

hop arrangement. They playfully mouth libidinous words describing the various "thangz" they can do to ya all night. Cheeky? For sure. But act has a charm that will remind some of TLC which can't hurt in rustling up radio interest.

COUNTRY

PAM TILLIS Soiled Perfume (3.53) PRODUCERS, Part Title, Sinve Faheti WRITERS, P. Tells, D. Oxfor PUBLISHERS Bert's Februs/Sony Tree/Acut'-Rose, BMT Arelta 2675 (cb BMG) (7-nch sngle)

Tillis offers some morning-after sermonizing on this debut single from her upcoming album, "Sweetheart's Dance." Some fine writing, combined with one of her most fully realized performances, make this a winner

DAVIS DANIEL I Miss Her Missing Me (3-53) PRODUCERS Hand Steet, Davis Deniel WRITERS C. Wiseman, R. Sarroset PUBLISHERS ArmoWillSamosonian Songs, ASCAP Mercury 1114 Lto Psylvanni ICD promot Just when we were wondering whateve happened to him, Daniel returns with this leasantly loping country lament, a nice fit ith his mournful, Frizzell-like vocal style.

BROTHER PHELPS Eagle Over Angel (3.36) NOCUCER'S Doug Phelox, Ricky Lee Phy RTERS G. Gunn, Y. Gunn, J.H. Pelen JBLSHERS not letted sykes 0012 (gl) Elektra) (7-mch single)

A tattoo parlor is the unlikely setting for a om the two former Headh With its neoustic guitars and sibling-tight harmonies, this record is a long way from "Durnas Walker," but the boys seem right DAVID BALL Thinkin' Problem (3-00)

PRODUCEN: Basin Chancey WRITERS O Bull, A Shamblin, S. Ziff PUBLISHERS! New Country, 6MII, Almo (Hayes Steetchell April, ASCAP Wares Best, 6721 (DD promo) You can almost small the stale hear as Rall

tears into the opening line of this tale of a man addicted to a memory. A perfect combination of patro acceptility and 90s production, and a pure honky-tonk delight

DANCE DIANA ROSS Someday We'll Be Together

PRODUCER, Johnny Breitel WRITERS: J. Benever, J. Breitel, H., Fuque PLBI, TSHERS: Johns, ASCAP, Stone Agente, BAII REMIXER: Frankie Knuckles

R Frankie Kruckles 1157 (sto PGO) (12-inch single) First offering from the hotly touted "Diana Extended: The Remixes" is a gurgeous bouse reconstruction of a Supremes evergreen. Her well-preserved original vocal sounds just lovely in a festive arrangement that is brilliantly crafted by club kingsin Frankie Knuckles. He retain the integrity of the song while giving it a hard tone that will work quite well ale current records. Punters will now live for

those string rushes in a whole new way. CHANTAY SAVAGE Don't Let it Go To Your Head

CF259
PRODUCER-Steve "Sith" Hurley
WRITERS S Hurley, M. Doc, C Savage, J. Principle
PUBLISHERS Last Song*Third Coast, ASCAP
REMOTER, Steve "Sith" Hurley
RCA 62787 (cb BMG) (12-arch single) Look for this track to strike a pe

chord with locks in both mainstream and round sectors, due in large part to a thick'n'thewy house groove that is too good to miss. Ms. Savage turns in a vocal that matches the music with an assertive and dramatic edge. Dine on the "Silk In The House" remix, while the funk-rooted original could do the job at urban radio.

* DAVID SYLVIAN & ROBERT FRIPP Durshan (The

The Control of the Co

venteen-plus minutes is an incredible length of time to ask of even the most

devoted dance music disciple, but this complex and enthralling track is worth every moment. A percensive, hip-hop-vibed beat is the perfect foundation for an armful of intriguing keyboard effects and Fripp's art-rock guitar noodling, making this useful for Die sub-dubble in hip-metics. for DJs who dabble in alternative and ambient fodder. Repeated spins will always bring something new to the r

ont. Geni TRAVIS FLUCO Follow Your Heart 19-230 PRODUCERS Michael Garvin, Nathan WRITERS IN Garvin, E Owens PublishER Garvin, ASCAP REMICERS David Anthony, Darryl Jan Active 25031 (c/o Selecti (12-eich se

Fludd proves himself a soul singer of considerable means on this rich, R&B-laced houser. He cuts loose admirably, pumping depth into the song's uplifting lyrical message. Track gets a little gospel fire from slow-rising choir vocals in the background. Factor in state of the charte remives by David Anthony and Darryl James, and you have the equation for a potential hit. Cli aboard and enjoy the ride.

AC JULIO IGLESIAS Crezy too tirring lested?

IDUCATION INTERPRETATION OF THE PROPERTY AND THE PROPERTY OF T

It takes a brave soul to take on this oft covered classic made famous by Patsy Cline Iglesias approaches the song with a reliably warm and romantic hand that should have his sizable fan base swooning upon imps Producer Albert Hammond wraps the track with gauzy, jazz colors, keeping the track relatively simply and focused on a tinkly piano line and a full-bodied sax solo by Dave

PATTY LARKIN Who Holds Your Hand (3:04) PRODUCER not insted WRITER not letted PUBLISHER not listed High Street 9401 (CD pr

Clear guitars match Larkin's clear voca

both of which are backed here by lash but minimal instrumentation (as well as guest vocals from Elektra duo the Story). A nice addition to AC playlists. JOHN HIATT Buffalo River Home (4-33)

PRODUCES Must Write WRITER J Must PUBLISHER Careen-BMG Music/Whetling Moon Tra-Music, (88) ALM \$256 (CD prome) A perfectly good, made-in-America-style guitar tune from Histt, aimed at AC but

landing somewhere between that format and album rock—track may be a bit hard for the former and a bit soft for the latter. PDs from both formats may want to investigate single's viability.

CYSTEIN SEVAG There's A Menk in My Garden! (3.30)
PRODUCER not letted
WRITER not letted
PUBLISHER: not letted
Windham Hill 9407 (CD single)

Norwegian saxophonist seems poised to transfer exposure during the Winter Olympies telecast into a long-sought-after national radio breakthrough. Already silding an audience in cities like Detroit, Chicago, and San Francisco, this rumbling, midtempo instrumental is a nice fit for AC

THE WORKS Life (1.01) PRODUCER: Steven Plump WRITER G.E. Hendrolson PUBLISHER: John Galt Head G2 (cassette single)

Oh-so-sweet and appealing acoustic po-tune gets its muscle from unbendingly ontimistic lyrics and an earnest lead vocal. Soothing track has lots of nice ii'l touches, like a flitting mandolin solo and a slow-building rhythm base. Should be of equal interest to AC and album rnative programmers. Contact: 914-344-0305.

ROCKTRACKS SINEAD O'CONNOR You Made Me The Thief

PRODUCERS Tim Simenor, Gavin Friday WRITERS Bono, G. Friday, M. Seezer PUBLISHER: not lested Island 6818 (go PLG) (CD promo)

Has the tide turned enough for Sinead O'Connor to get a fair shake at radio? Hard to say, though she certainly has delivered a single well worth spinning. In her most powerful performance since "Nothing Compares To You," she overflows with primal emotion. This cut from the soundtrack to the film The Name Of The Father" is complemented by icy-cool keyboards and a snakey drum pattern that would normally flood alternative, dance, and programmers can leave the past where it belongs. THE SMITHEREENS Miles From Nowhere

PRODUCERS Don Dixon, The Smithereene WRITER: P. DINIZIO PUBLISHER Farmous Mondary Music. BM PUBLISHER Farnous Monsters Music, BMI RCA 62820 (CO promo)

Loud and crunchy number from band's forthcoming RCA debut is what you want in a pop-rock cut: 4/4 muscle and melody, cheek by jowl. A standout in the Smithereens' singles repertoire, cut is likely to sound great on modern rock and album rock radio Add away

OYSTERBAND Cry Cry (no turning listed) PRODUCER: Al Scott WRITERS: Teffer, Jones, Prosser PUBLISHER: Momentum Music, ASCAP Rykedisc 1034 (CO promo)

Irish undertones provide flair here, with percussive strings that provide nice support for gentle, potent guitar. In the vein of early '80s pop, in that it's sort of faceless but fun and catchy. Good bet for modern rock outlets that want guitars without the grunge.

ELEYEN Reach Out too being listed: PRODUCERS Deven Pat McCerthy WRITES Deven PUBLISHER: Fritz Scritchle: Brootz/Sony Music, RMI: 3.5 Beet, ACCM* Hellyweed 19413 (CD promo)

Modern rock seeking some seriously weighty stuff should invest some sains in this two-ton cut, with its squiggly keyboards and vocals that so times, strangely like Bohby Brown Chorus takes a hit of an upturn, hut carries that weight along

RAP ► BLACK MOON | Getcha Opin (4:26)

ODUCERS: De Bestminerz ITERS K. Blake, W. Dewgande, E. Dewgande 84354FER not Island eck 20083 (c/o Nervous) (casoette single) This is the single that will establish Black

Moon as a top-shelf hip-hop entity Downtempo vibe gives act plenty of room to weave smart rhymes with a style of phrasing that is instantly memorable. All the while, breezy horns flutter and a retro-funk bassline anchors. Once street purists give it deserved props, watch for a hrisk transition to mainstream radio THE COOL CHIE (4:08)

PRODUCER: John Van Nest WRITERS: Robinson, Shorts, Van Nest PUBLISHER: Etama Music Entertainment PUBLISHER Elanta Music I REMILER Johnny V. Black Label GI (CD single) A deep and soothing male voice leads the

listener through a jam drenched with a flavorful broth of R&B, funk, and hiphop. Seductive female cooing at the chorus is a nice touch, contrasting rap Great-sounding record has a wide var of remixes to suit moods that range from laid-back to hardcore. Give it a shot. Contact: 213-960-7890.

PCRS (p): New releases with the greatest chard potential. CRITICS CHOILE (k): New releases, regardless of potential chard action, which the moleveer highly recommends because of their musical ment. NEW AND NOTEWORTHY! Highlights new and developing acts worthly of distriction. Causatte, very or CD analysis equally supports to be more from the reviewed in the category with the transferst sudience. All releases available to reduce made of the release available to reduce made of the release available to reduce and release available to reduce available to reduce a release available to red

The Enter*Active File

Saban, Xiphias Agree On 'Rangers' CD-ROM

NEW YORK-Already giants on TV and home video, the "Mighty Morphin Power Rangers" are preparing to extend their reach into computer territory via a pact between Saban Entertainment and multimedia publisher Xiphias that has both parties eyeing mighty sales.

Under the terms of the agreement, Xiphias will create a dual Macintosh and PC-compatible CD-ROM version of the top-rated live-action children's show, based on footage supplied by Saban. The disc is due out this summer: the price hasn't been set yet, but is expected to be about \$40.

Also newly extending its reach into computer territory is Paramount Home Video, which has inked an exclusive marketing and distribution agreement with Los Angeles-based Xiphias that will kick off with "The Mighty Morphin Power Rangers" CD-

Xiphias thus becomes Paramount Home Video's first affiliated CD-ROM lahel. "Adding to our excitement is the op-

portunity to market the first CD-ROM product based on the 'Mighty Morphin Power Rangers' TV show," said Eric Doctorow, president of domestic home video for Paramount Home Video, in ouncing the multiyear agreement "As the highest-rated kids' TV show in years, this product will help to expand an eager and potentially huge new market for CD-ROM product.

All new Xiphias CD-ROM products to be distributed by Paramount will, like "Power Rangers," play interchangeably on Macintosh or Windows platforms, eliminating the dual-format headache for retailers with limited shelf space, says Xiphias founder and

WACKY JACKS

Apple StarCore Macintosh/MPC, \$39.95

Developed by Apple's Discovery Stu-dio, this "CD Game Show" features

four word and picture puzzles that quiz

players on 500 images from around the

world and a wide variety of trivia about

many subjects. A TV game show at-mosphere is simulated with an ani-

mated set and guest contestants.

Wacky, a plump jester in a purple tu-

nic, is the zany host, and he is quite en-

dearing, though rather unintelligible

most of the time. Game show institu-

tion Don Pardo narrates the action

with his giddy voice, booming out "in-

credibly correct!" or "absolutely bril-

One to four players can participate,

The Xiphias deal also marks the first foray by Saban into interactive licensing, but it is territory the broad based entertainment company is committed to exploring-and exploitingfully in the future, according to senior VP of domestic distribution David

We have an enormous library of children's programming, with a number of extraordinarily popular charac-ters and storylines," Goodman says, and we are currently determining bow best to exploit that library through the various new technologies and platforms, such as CD-ROM and

Paramount Home Video has signed on as Xiphias' exclusive distributor

CD-I. We think it's a business with

burgeoning opportunities." Of course, adds Goodman, "one always likes to start from a position of strength, and 'Power Rangers' is enormously popular right now. Kids are almost fervent in their interest, and so

this was a perfect launch vehicle." The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video to the tune of some 3 million cassettes sold to date, Goodman says. "So this was a natural extension," he says.

Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain

trivia buffs), "Blanketv Blank" (in

which players fill in a mystery phrase

using picture titles), or "Scrambler" (a

photo crossword puzzle). Usera can

play at one of three skill levels (rookie,

rooper, or master), which means that

Wacky Jacks" is one of the best

"Wacky Jacks" can appeal to a wide va-

children's CD game titles to date, and

bodes well for the future of interac-

tive "edutainment." The disc's inter-face is extremely easy to use, the

graphics are vivid and pleasing to the

eye, the photos are high-quality and

consistently interesting, and the questions are well-crafted, "Wacky

Jacks" will lure many children away from their hunt-and-kill video games

and provide hours of entertainment.

In addition, the questions actually

edge, which parents will appreciate.

And, most important, the multiplayer

possibilities make this a group game

CHRIS M-COWAN

for family and friends.

convey quite a lot of valuable knowl

riety of ages, including adults

RELEASES

are spending a lot of time working on those possibilities," be says.

INTERACTIVE TV ON DISC Black also is keen on the approach his company is taking to translating

"Power Rangers" to disc. "The real interesting thing we have done here is, instead of working on a gaming premise, which is kind of a natural expectation with something like the 'Power Rangers,' we instead started from a storytelling premise. This is not so much gaming as it is in-teractive television on a disc," he says. For the CD-ROM project, Saban supplied Xiphias with actual video footage from five of the Power Rangers TV shows, which was then ren-

dered into the interactive video format, Black says. "Often kids will get a game based on a film or a TV show, and the minute they boot up the game they will see that in fact it's some sort of animated variant, and Arnold Schwarzenegger looks like a bunch of pixels," he says. "We're avoiding that disappointment by using real mate-

The interactive element of the disc allows children to tailor the stories to their own particular tastes, Black adds. Children can key into, say, the shows' dinosaur segments, and watch a solid 20 minutes of them. (The disc contains more than 100 minutes of

Additionally, each segment is "layered," Black says, with textual "back story" that gives background information about the characters and plotlines when a user clicks onto a button on the screen. "With Saban, we went in and not only got the video material, but we got the bible of the show," Black says. So there is all kinds of stuff you couldn't get anywhere else to enh the storytelling experience."

That experience is key to Xiphias' vision. "It's the core of my business strategy to become the best at storytelling, which I think is a pretty good strategy." Black says, "After all, the essence of the entertainment business is storytelling. Xiphias has already released four ti-

tles based on that philosophy, including one geared to adults, "Soft Kill," which Black describes as "Tom Clancy-esque." It debuted three months ago and, adds Black, "in a kind of man-bites-dog story, we are now shopping that story for theatrical pro-

That man-bites-dog story isn't unfamiliar to Saban. Although "Power Rangers" is its first property to move from TV to interactive, Saban previously has moved in the opposite direc-tion, releasing several TV series that developed out of games, including "The Super Mario Brothers Super Show" from Nintendo.

TAIL TECH MEDIA **Memorex Forms Software Division**

IS IT A COMPUTER GAME, or is it. Me morex? Soon it will be both. The blank media and computer supplies veteran, which was bought by Hong Kong's Hanny Magnetics from Tandy Corp. last November, has formed a softwa division that plans to release 24 licensed computer software titles next month at a suggested retail price of \$9.95.

The titles will encompass entertain-ment, education, and lifestyles, among other subject areas, and are targeted for distribution to mass merchants, drug chains, warehouses, discounters, software stores, and PC specialty chains as "impulse items," according to product manager Mark Lutvak. "Our search shows there's a strong mar ket demand for budget-priced software backed by a strong consumer brand name," he says. Titles will be published

for DOS. Windows, and Mac platforms. This is not to be confused with Shareware, "adds Dave Metzger, VP of marketing, "These are full-fledged computer software titles that hit all popular categories." The first set of titles will include the

games "Jet Fighter Spectre" and "EZ Cosmos," as well as "Maelstrom" and "The Movie Guide." Memorex Software plans to introduce 40 titles by June, 100 by year's end.

IN WHAT IT is hailing as a first, Anime 18 in association with New Machine Publishing, will release the first fulllength Japanese animated movie on CD-ROM, "Urotsukidoii: Legend Of The Overfiend." The "Japanim title is already available on videocassette and laserdisc, and is one of Anime 18's best sellers, the company says. The "Japanimation" genre has found

a cult following among film and video viewers for both its outrageous styledubbed the "erotic grotesque"-and its sex-and-violence-heavy content. As with other Japanimation titles Anime 18 cautions that the CD-ROM, with its Quick Time-enhanced graphics, "is ab-solutely not for children under 17 years

For those over 17, the disc is available in both Mac and Windows formats The price is \$49.95.

GROLIER ELECTRONIC PUBLISHING in going west with the latest addition to its expanding product line. "Wyatt Earp's Old West," produced by Amaz-ing Media of Anselmo, Calif., provides a cinematic, interactive look at Earp, allowing the user to travel back in time to the Old West of the late 1880s, where visitors can explore any of 25 locations in a dusty western town, as well as en-gage in activities including trivia questions and areade shooting. The disc includes full-motion video, animation, music, photographs, and narrative

dows/MPC platforms at \$49.96. Grolier also did a little time traveling. albeit somewhat more extreme, for an-other new title, "Prehistoria." Out now at \$50.95 the disc announceses the ave. lution of more than 500 species of prehistoric animals dating back 500 million years via multimedia elements including videos, sound, audiovisual essays, and hundreds of full-color illustrations.

text. It's due this fall for Mac and Win-

Coming Soon: Digitized Movies Pacific Bell Schedules Theater Test

NEW YORK-Can we still call them films if there's no actual film involved?

That's one question raised by Pacific Bell's revelation March 21 that it plans to conduct a technology test of transmitting digitized movies, live events, and high-definition video through high-speed fiber-optic net-

works directly to movie theaters. Testing is scheduled to begin this summer at 10-12 movie theaters and other public venues in Los Angeles, in conjunction with Sony Studios, which will supply the content for the test. A wide rollout to several thousand

ens is targeted to begin in 1995. The regional Bell plans to build this superhighway offramp to the local ineplex with the assistance of Alcatel Network Systems, based in Richard-son, Texas. Alcatel will provide the video transmission and switching equipment for the test, including its ler/decoder technology and new Asynchronous Transfer Mode

switches that serve as the digital video hub for transmission to multiple Explains Howard Gunn, VP of marketing for Alcatel, the process starts

at the film studio, where the movies will be "digitized" into a series of ones and zeroes. "In very simplified terms, when you digitize a film you are gen-erating trillions of bits of data, which we then compress so that you can route it through a normal telephone company line," Gunn says. "So we

stuff those gigabytes down these itty bitty pipes into an ATM switching ine, then we route that information through the phone network and ultimately on to the various movie theaters, where the information is de-

Theaters will be required to buy a high-definition film projector to par-ticipate in the system. Gunn pegs the cost at about \$100,000 or less. The required decoders would be provided through an agreement with Pacific Bell, Gunn says.

Everybody along the line benefits from the new delivery setup, Gunn asserts. Theater owners get a competitive advantage by offering custo "first-generation-quality digital images every time," Gunn says. Customers get more for their money. And studios can save a bundle on distribution, he says. "Studios spend \$3 million-\$4 mil-

lion to distribute a movie," Gunn says. "They physically have to make 1,500 copies of the film, then they stick it under a carrier's arm and say, 'go find these theaters.' We liken it to the '90s version of the Pony Express. It's simply outdated."

Gunn says studios could save up to 50% on distribution costs under the Pacific Bell says it may eventually

direct-broadcast system. expand its test to include distribution of cable TV, live events, and video-ondemand for both businesses and residential customers, MARILYN A. GILLEN

nt!" when the right answer is ch and each picks a colorful character to represent him, such as Spot, a yellow dog, or Tina, a punkette with spiked pink hair. Then a game is chosen, ei-ther "Slap Happy" (matching picture pairs), "Zingers" (a strategy game for

HomeVideo

BILLBOARD'S V	IDEO NEW	SWEEKLY
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Shelf Talk: Vidma	rk's Fight		57
DICTUDE	Fitness	Prns	Fn

High Chart Bows For 'Fugitive'56 Marquee Values: 'Living Dead 3'59 Child's Play: Promo Madness59

THIS

GO FOR IT: Warner Home Video

is pricing "Ace Ventura, Pet Detec-tive" at \$24.96 for release June 14, confirming our March 26 item in this space. The title, which should register a theatrical gross of \$60 illion-\$75 million, will not be part of Warner's Family Entertainment line and won't be in the clamshells now prevalent in sell-through. "Jurasaic Park" will grace the fall market after all. It was an-

nounced by MCA/Universal Home Video the day after the Oscars for Oct. 4 delivery at \$24.98. We had anticipated late September-early October (Billboard, March 5). Look for a host of cross-promotions when MCA takes the lid off its marketing plans. Still missing from the fourthquarter schedule is the exact date for Disney's "Snow White." Rumors have it arriving Sept. 28. a week before "Jurassic Park." MCA, meanwhile, hasn't settled

on a date for "Schindler's List." which won seven Academy Awards. June, the first choice, was scrubbed in response to strong box office. Now, no one's sure. Given the subject matter, one thing's certain, says a home video executive: "Spielberg and [his company] Amblin will he more involved than ever. There will be a lot of microscopes" examining the retail program.

MOVING ON: Martin Weinstein has departed as president of Tri-Boro Entertainment, a New Yorkbased independent. Weinstein, previously with GoodTimes and Turner, is deal-making and consulting-He can be reached at 201-280-7971. Michael Holzman, another Tri-Boro alum, has partnered with Hank Ilonig to run Palm Beach Video on behalf of Elvin Feltner and Front Row Video's David Sutton, who started the rental line. THAT TIME AGAIN: Brooklyn,

N.Y.-based Flash Distributors is holding its seventh annual open house April 7 at Robert DeNiro's Tribeca Grill. Several hundred store owners, buyers, and sales reps are expected, plus some talent, such as Fleetwood Mac guitarist Billy Burnette. Flash may have some ex-Notre Dame football jocks to celebrate the release of Columbia TriStar's "Rudy." No surprise: New York City Mayor Rudy Giuliani has been invited

Fitness Pros Enter Vid Spotlight A*Vision, PolyGram Move Away From Celebs

LOS ANGELES...The colebrities who have dominated the exercise video market soon will be sharing the spotlight with the fitness pros who trained them, as the result of several recently completed deals

A*Vision Entertainment has signed a long-term agreement with "Buns Of Steel" star Tamilee Webb, and is putting the final touches on contracts with other fitness pros, including Cory Everson, once distributed by Barr Entertainment. "There are one or two others we're looking at," says A*Vision president Stuart Hersch.

Webb's first release under the A*Vi-sion banner will be "Building Tighter Assets," due in stores April 20, priced 20 019 to

PolyGram Video, meanwhile, has extended its deal with Reebok International and will release two new videos with fitness pros Gin Miller and Kathy The supplier began its relationship

with Reebok more than two years ago, when it released "Step Reebok: The Video," which touts Miller as the originator of the workout routine. Titles under the new arrang

include "Step Reebok: The Power Workout" and "Slide Reebok: Basic Training Workout Video." Both arrive

red on a recent Phil Donahue show to discuss and demonstrate exercises from her "Better Bust" exercise tape. Donahue, whose topic was "Women Obsessed With Their Breasts," displayed another aid, the Gossard bra. The man behind it is Gossard marketing director Mark Pilkington.

April 19 at \$19.95, PolyGram claims "Step Reebok" sold more than 150,000 units at the original \$29.95 price.

Although the exercise market has seen its share of successful celebrity tapes, suppliers are focusing on establishing video series featuring trainers rather than the stars they train.

"Our strategy is to distance ouraelves from the product that's out there," says Hersch. "For us, it's not a question of who's in it, but what have

With the addition of Webb, A*Vision's stable of exercise thoroughbreds includes Kathy Smith, Jane Fonda, and newcomer Susan Powter, making the company a dominant force in the genre. "A"Vision has ataked out a claim in the higher-priced exercise product says Michael Shallet, COO of VideoScan, which tracks retail sales.

"They're No. I in the \$15-\$20 price The Maier Group, which owns the "Buns Of Steel" line, is the leader among lower-end exercise lines, Shallet says. Industry sources, however, have indicated that Maier and "Buns Of

Steel" are on the selling block, with a \$17 million price tag. Maier executives would not comment. While A*Vision has the fitness veter-

ans, PolyGram is looking to build on the Reebok name. "Reebok has been able to read the

strong pulse of emerging trends," says Bill Sondheim, senior VP of sales and marketing at PolyGram. "This deals gives us an opportunity to be aligned with that, and it allows Reebok to project video as the bridge between its apparel and equipment lines. Sondheim says that while the rela-

tionship between the two companies has developed slowly, Reebok now intends to make video an integral part of its overall strategy. For example, price points have dropped to \$20 to make the product attractive to mass merchants. new releases will be more consistent. and packaging is "more in tune" with retailer needs.

Another player taking the same ap-proach is ABC Video. It has signed a long-term deal with Karen Voight, who has shaped up the likes of Tina Turner and Bette Midler and is a consultant for Paula Abdul's upcoming "Dance Workout Video" from LIVE Home Video. The first release is the \$19.98 "Energy Spirit," due in stores April 27. In addition, ABC Video will handle her five previous tapes.

Karen is a franchise, and speaks to different niches in the market," says Mark Gilula, ABC Video sales and marketing VP. So, apparently, does the suggested list. Two new titles hit the stores last month; three more arrive in

Trainers have caught the attention of Wood Knapp Video which is about to sign Martin Henry to a three-program contract. Henry, whose clients include Julia Roberts, will have his first tape out this year, priced between \$14.98 and \$19.98. Videogenic trainers are unlikely to

upplant contracts with their celebrity "What we're seeing is two markets

evolving from the genre," says Harold Weitzberg, Wood Knapp sales and marketing VP. "We used to need a celebrity because people didn't know what to do with an exercise tape. Now the market has developed and we can have both Gilula adds that the infomercial ex-

plosion has created tremendous exposure for fitness professionals, making them stars in their own right. "Three years ago, a video buyer saw infomer cials as a competitor. Now they look at them as an advantage. Susan Powter is (Continued on page 60)

Meridian Firms **Retail Plans For Fitness Vid Line**

■ BY MOIRA MCCORMICK CH1CAGO-If exercise videos

were automobiles, Meridian Films
"The Firm Workout With Weight" series would be "the luxury model." according to Meridian VP Mark Henriksen. That isn't just hype: Priced at \$49.95 each, and encompassing hourlong workouts plus 50minute information segments—and with production budgets of about \$500,000 per title-the comparison Until recently, the Firm's six-ti-

tle series of full-body aerobic workouts with weights had been primarily a mail-order item. According to Henriksen, who writes and directs each title, only about one-third of the Firm's sales stemmed from video stores. Now that percentage is one-half, he says-and it should go higher with the upcoming release of the Firm's new series, (Continued on page 60)



ton from "Herr Comes the Carl" by Vis

ARRY MANILOW

The Greatest Hits \dots and then some

ilmed live at Wembley Arena in April, 1993 renowned superstar Barry Manilow comes home with The Greatest Hits... And Then Some on video

Perfect for fans of all ages, this all new concert video features Barry performing 12 of his best loved hits like "Co-pacabana" and "Can't Smile Without You" in their entire-ty, plus four medleys blending 14 additional favorites.

The winning combination: "The showman of our generation"- Rolling Stone Magazine, performing his smash hits at one of the world's most famous venues. Let the music and the magic take you there.

Featured songs include: I Write The Songs; I'm Your Man; The Best Of Me

Critically Acclaimed:

 "A master entertainer .Barry Manilow, a vastly gifted artist!*

– Chicago Tribune

 "A man belonging to his fans."- N.Y. Times

Other Selling Points:

· Barry Manilow fans are loval and active collectors

 This all new, 90minute program is specially priced for sellthrough and profitable rental

release on laser



SRP: \$29.98 (LASER) 74321-14766-6 STREET DATE: MAY 24, 1994 RDER DATE: APRIL 29, 1994

SRP: \$19.98

h Video and Laser

Top Video Sales.

THIS WED		WAS ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Till St	
_	\neg	7	* 1	* * No. 1 * * *				•
1	-	1	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	
2	2	9	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kete Maberly Andrew Knott	1913	G	
3	3	25	ALADDIN	Walt Disney Home Video 1662	Animated	1992	6	
9	NEW	>	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1994	PG-13	
5	9	10	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1998	HR	
6	7	6	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR.	
2	10	3	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	
2	9	9	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV07-48	Anna Marie Goddard	1994	ME	
5	9	9	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1993	B	٠
10	6	17	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1913	PG	•
11	9	16	THE BODYGUARD	Warner Bros. Inc.	Kevin Costner	1912		•
12		9		Warner Home Video 12591	Whitney Houston Gary Oldman	1902	8	
13		13	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Anthony Hopkins		-	
	-	-1	PLAYBOY 1994 VIOCO PLAYMATE	Walt Disney Home Video 1325	Animeted	1993	G	
14	\rightarrow	18	CALENOAR	Playtoy Home Video Uni Dist. Corp. PBV0744 Paramount Pictures	Various Artists Patrick Swayze	1993	NR.	
15		40	GHOST	Paramount Home Video 32004	Demi Moore	1990	PG-13	
16	18	9	MIGHTY MORPHIN: VOL. 1-DAY OF THE OUMPSTER >	Saban Entertairment PolyGram Video 4400881193	Various Artists	1993	MR	
17	15	3	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	
18	16	97	PINOCCHIO+	Walt Disney Home Video 239	Animated	1940	G	
19	25	3	SCENT OF A WOMAN◆	Universal City Studies MCA/Universal Home Video 81283	Al Pacino Chris O'Donneil	1992	R	
20	NEW	-	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	MR	
21	17	31	HOMEWARO BOUND, THE INCREOIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	6	•
22	24	10	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHOAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	MR	
23	19	6	THE ADDAMS FAMILY	Paramount Pictures	Anjelica Huston	1990	PG.13	
24	25	20	CHARLOTTE'S WEB	Paramount Home Video 32689 Hanna-Barbera Prod. Inc.	Raul Juka Animated	1973	6	۰
25	-	9	MIGHTY MORPHIN: VOL. 2-F000	Paramount Home Video 8099 Saban Entertairment	Various Artists	1993	N2	
26		3	PLAYROY: NIGHT ORFAMS	PolyGram Video 44008B1213 Playbox Home Video	Various Artists	1793 29M	100	
		-		Uni Dist. Corp. PBV0749		.,,,	-	
27		4	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	MR	
28	-	8	LET'S PRETENO WITH BARNEY	The Lyons Group 2000	Various Artists	1994	MR	
29	29	6	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUNO	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	MR	
30	32	21	PENTHOUSE: THE GIRLS OF PENTHOUSE VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	HR	
31	21	9	THE REN & STIMPY SHOW: ON OUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	HR	•
32	NEW	•	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG	
33	20	6	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	8	
34	23	10	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	100	
36	NE-ENT	Rf	MIGHTY MORPHIN: VOL. 3-HIGH	Saban Entertainment PolyGram Video 4400881233	Vanous Artists	1993	NE.	
36	31	16	MICHAEL JACKSON: DANGEROUS- THE SHORT FILMS	PolyGram Video 4400881233 Epic Music Video 19V49164	Michael Jackson	1983	HR	
37		9	THE SHORT FILMS BODY PARTS	NiehtVision	Vancus Artists	1994	NR.	
38		A*Vision Enterturment 50564-3		1990	/G-13			
36	+	-		Warner Home Video 12596	Donzel Washington	-	-	
	-	9	SUPER MODELS GO WILD	Uni Dist. Corp. PCH7002	Various Artists Rax Harrison	1994	NR	
40	39	2	ANNA AND THE KING OF SIAM	FoxVideo 1805	trace Dunne	1945	BR	

LISTS COMPREHENSIVE OATA ON EVERY VIOCO TO OEBUT ON THE 93 CHARTS:

33 CHARTS.

Chart debut date ⊕ Peak position ⊕
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PLUS: 9 =1 Hits Section • Top 25 Sales/Rentals Video Rankings • Alphabetical Star/Performer Section • Weekly Top S Movies At Theatres • 93 Time Capsule & Entertainment Obtuaries Stre. 619 2: Softoner Ow to pages.

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Home Video

Does New Vidmark Release Stand A 'Fighting' Chance?

No HOLDS BARRED: The controversy over violent entertainment hasn't prevented Vidmark Entertainment from releasing what one distributor describes as "a cross between wrestling and 'Faces Of Death."

wrestling and 'Faces Of Death.' "
Due in July, the video is dubbed
"The Ultimate Fighting Championship II," subtitled "There Are No
Budos"

ruies."
"Fighting" pitted 16 of the best
martial arts experts against each
other in a series of eight bouts. Contestants in a caged ring kicked,
strangled, and pounded each other
until only one

until only one was standing.
"It was very violent," says Don Gold, Violent, of the product a Violent, of the V

blood, broken bones, and some of the fighters were taken away in an ambulance. But people into martial arts will love this." The event aired as a pay-per-view program in Denver, Colo., the only

The event aired as a pay-per-view program in Denver, Colo., the only state without a boxing commission to regulate the sport. A contestant won when an opponent passed out or his corner threw in the towel.

Despite the violence, the group of distributors flown in by Vidmark for the event say they couldn't keep their eyes off what was happening. "On one hand it was sick and I was

"On one hand it was sick and I was horrified because it was so brutal," says Rich Goffman, marketing VP at Star Video. "It was very unique and nothing like I've ever seen before." Goffman says at the end of each fight "those who weren't unconscious hugged each other."

Gold compares the hone-crushing program more to a World Wrestling Federation event, except "this wasn't phony, it was real bouts."
So will it sell on video? Yes, say
those who attended. "There's definitely a market for this," says Tom
Kielly, a sales manager at Video
Products Distributors. "If they do a

Kielty, a sales manager at Video Products Distributors. "If they do a good job at letting people know exactly what this is, they'll sell a lot," Goffman agrees.

Gold says Vidmark will most likely price the product at \$60. Vidmark has picked up all rights, including theatrical, TV, and interactive.

MISSED OPPORTUNITY: Laserdisc retallers
are missing on
on the opportunity to cash in
on the controversy surrounding an exposed
Jessica Rabbit.
The reason:

Discs of "Who

Framed Roger Rabbit" are harder to find than celibate bunnies. Renewed interest in the 3-year-old Touchstone title has sprung up because the bodiesious Jessica uncovers on occasion. In one instance, full fromal mudity can be detected by playing the CAV version frame by frame. In another, CAV reveals a bare breast.

The CLV edition also shows the uncensored frames, although the image is blurred.
"We've received about 60 calls

about the title, but it's been on back order for about three months and we don't have any in stock." says Dave Lucas, owner of Dave's Video, The Laser Place in Studio City, Calif. The Jessica scene was unveiled in the March 14 edition of the trade pa-

per Variety, sparking s wave of national press coverage. Image Entertainment, which distributes the title, (Continued on page 60)

"Steam" Up Youi Video Sales

From the Producers of the Multi-Platinum Videos "Beyond The Mind's Eve" and "The Mind's Eve"

Computer Animation Festival

volume 2.0

Immerse yourself in a stunning journey of adventure, fantasy and humor in Computer Animation Festival Volume 2.0.

Explore the dazzling new heights of the world's best computer animation with twenty-two more award-winning computer animation shorts including cutting-edge music videos by Peter Gabriel and Todd Rundgren.



"If you want to see the future of animation, this is it... The Washington Post





Features Peter Gebriel'a neverbefore-released computer animated music video "Liquid Selvea" plus his Grammy Awerdwinning "Steam". Also features Todd Rundgren's "Theology"!

Other Seiling Points:

· Appeals to computer animation fans of all ages.

Appears to computer animation is
 Animation is a proven seller.

· Simultaneous Laser Disc release.

A must for Peter Gabriel and Todd Rundgren collectors.

Street Date: May 24, 1994 Order Date: April 29, 1994 VHS: \$19.98

VIBS: \$19.98 Selection #: 80071-3 Laser Disc: \$29.98 Selection #: 80071-6



THES WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	HO. OF SCRHS PER SCRH AVG (8)	WKS SN REL	GROSS TO DATE (\$)
1	Naked Gun 33 1/3 (Paramount)	13,216,531	2,361 5,598	-	13,216,531
2	Guarding Tess (TriStar)	5,016,430	1,613 3,110	1	14,327,847
3	Monkey Trouble (New Line Cinema)	4,523,597	1,412 3,204	-	4,523,597
4	Schindler's List (Universal)	4,354,770	1,246 3,495	13	59,849,473
5	Lightning Jack (Savoy)	3,201,664	1,733 1,846	1	10,130,669
6	Ace Ventura (Warner Bros.)	2,687,516	1,747 1,638	6	62,031,183
7	The Ref (Buena Vista)	2,319,532	797 2,910	1	6,390,224
6	Mrs. Doubtfire (20th Century Fox)	1,749,677	1,244 1,406	16	206,159,563
9	Greedy (Universal)	1,605,990	1,598 1,005	2	11,170,980
10	6 Seconds (New Line Cinema)	1,545,711	638 1,845	3	11,944,086

THE \$15 MILLION SWASHBUCKLING SCI-FI ACTION ADVENTURE HIT! STARRING

CHRISTOPHER LAMBERT

CONNERY



Sean Connery and Christopher Lambert reunite as two swashbuckling immortals in this spectacular sequel to the popular HIGHLANDER sage. Hunted by alien assassins who use the Earth itself as bait, the Highlander and his mentor enter one final fiery battle to save the planet!



Pre Order Date: March 23rd Street Date: April 13th

90 Minutes, Stereo, Color, Rated R ISBN #1-56920-037-8 SP #7222 \$14.95 S.R.P. \$9.95 S.R.P. ISBN #1-56920-038-6 EP #5222 Lacardisc

\$39.95 S.R.P. ISBN #1-56920-041-6 **#9103**

Billboard :

FOR WEEK ENDING APRIL 2, 1994

Top Video Rentals.

THIS WEEK	LAST WEEK	WKS. DN CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			*	* * No. 1 * * *			-
1	1	1	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Enstwood John Malkovich	1993	
2	3	2	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1998	1
3	9	2	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parkor	1993	
9	2	9	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1998	PG
,	NEV	٧.	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1998	PG
6	9	3	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Chan Halle Berry	1993	1
,	NEV	V P	THE GOOD SON	ForVideo 8553	Macaulay Cullen Elijah Wood	1913	
,	9	9	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG
,	9	18	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Mee Ryan	1993	,
16	12	3	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabriele Anwar	1993	1
11	12	9	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt	2953	1
12	9	9	HARD TARGET	Universal City Studies	Juliette Lewis Jean-Claudo van Dammo	1993	1
13	9	18	THE FIRM	MC/VUniversal Home Video 81570 Paramount Pictures	Tom Chaise	1998	H
14	16	20	MUCH ADD ABOUT NOTHING	Paramount Home Video 32523 Columbia Telstar Home Video 71753	Konneth Bransyh	1993	PE
15	16	2	THE FOX AND THE HOUND		Emma Thompson Animated	1993	1
16	10	2	LAST ACTION HERO	Walt Disney Home Video 2141 Columbia TriStar Home Video 27933	A. Schwarzenesser	1993	M
12		-		Miramax Films	Austin O'Brien		PS
-	18	3	STRICTLY BALLROOM	Touchstone Home Video 1701 New Line Home Video	Tarn Monce Ed Harns	1993	1
16	23	,	NEEDFUL THINGS	Columbia TriStar Home Video 53223 Morean Creek Productions Inc.	Max Von Sydow Christian Slater	1993	L
13	18	10	TRUE ROMANCE	Warner Home Video 13158	Pirtnoia Arquetta Thomas Ian Nicholas	1993	,
20	13	3	ROOKIE OF THE YEAR	FoxVideo 8521	Gary Busey	1993	,
21	21	3	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Shenlyn Fenn	1993	L
22	18	18	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kovin Kline Sigourney Weaver	1993	PE
13	18	9	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PE
14	20	9	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maborly Andrew Knott	1993	L
25	24	9	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PE
28	26	3	FORTRESS	Live Home Video 69970	Christopher Lambert	1953	
27	23	18	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	Τ
16	NE	٧	JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilia Estavez Cuba Gooding, Jr.	1993	T
29	NE	٧	SO I MARRIED AN AXE MURDERER	Columbia TriSter Home Video 52423	Mike Myers Nancy Travis	1983	FE
30	NE	٧	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Atlen Diane Keaton	1993	
31	27	9	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	1
12	29	18	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Porker	1913	1
13	32	9	INDOCHINE	Columbia TriStar Home Video 27233	Linh Dan Pham Vincent Perez	1992	PE
34	33	3	THE MAGIC VOYAGE	Hemdale Home Video 7215	Arimated	1993	t
35	25	7	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson	1993	t
36	34	8	FUTURE SHOCK	Park Place Entertainment Inc.	Tupac Shakur Vivian Schilling Bill Paston	1993	PC
37	38	17	CLIFFHANGER	Hembale Home Video 7169 Columbia TriStar Home Video 52233	Subanter Stallona	1993	-
38	31	13	GUILTY AS SIN	Touchstone Pictures	John Lifthgow Rebecca DeMorray	1993	H
39	30	9	MENACE II SOCIETY	Touchstone Home Video 2009 New Line Home Video	Don Johnson Tyrin Turner	1943	+
40	28	9	HEART AND SOULS	Columbia TriStar Home Video 72550 Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	+

A biweekly guide to lesser-known rental-priced video titles

"Return Of The Living Dead 3"

(1993), R, Vidmark Entertainment Home Video, prebooks April 12. The supercollider may have been defunded, but government scientist John Reynolds (Kent McCord) has plenty of each to research his admirably nutty plan to create an invincible army of the living dead. Reynolds' son Curt (J. Trevor Edmund) and his girlfriend Julie (Mindy Clarke) try to run off togeth but she's killed on the highway. Then Curt simply pulls into the top secret reanimation station and revives Julie who's picked up some odd cravings. (A girl who loves a good puncture wound, the slashed-and-skewered Julie is an undead dream date.) Soon the pair hits the road like Embalmie and Clyde, pursued by the police, the army, and violent street creeps. And once again, somebody lets those hideous, lurching zombies out of their oil-drum prisons with predictable, brain-eating results. pease fright fans. The first "Return" was a funny quasi parody, but humor is a lower priority this time. Still, its gory enthusiasm will

appeal to zombiephiles everywhere. "Georgia" (1987), unrated, Fox Lorber Home Video, prebooks April 11.

This crimes-from-the-past thriller stars Judy Davis as tax investigator Nina Bailey, the recipient of a mysterious invitation to a photo exhibit by Georgia White, who had drowned herself many years before. After seeing Georgia's Diane Arbus-meets-Weegee pictures, Nina discovers that the photographer was really her biological mother. Nina is soon forced to find out what really happened on the night Georgia died. Its too-slowly unfold plot is less than compelling, but the film does create a haunted ambience. Its biggest draw is Davis' versatile, engaging portrayal, which is underscored by the fact that she also plays her mother Georgia in the film's frequent flashbacks. Davis is so convincing that most viewers will probably be unaware of her dual roles until the closing credits.

"The Last Outlaw" (1993), R, HBO Home Video, prebooks April 11.

Mickey Rourke is an angry, defeat Confederate soldier who turns outlaw and heads West, leading rowdy Rebels Dermot Mulroney, John C. McGinley, Steve Ruseemi and Keith David (View. ers may wonder why one of these trueblue Confederates is black. Maybe he was one of those unsung, pro-slavery African-Americans.) Rourke is a 20thcentury psychopath born into an age when slaughtering innocent people was thought uncivilized. (In his scarf, floppy hat, and silly mustache, Rourke looks like Sagebrush Salvador Dali, surrealist gunman.) Unable to bear his increasingly loony excesses and poor fashion sense anymore, the gang shoots Rourke and leaves him for dead. But hardy anti-hero Rourke pulls through and stalks his mutinous gang, bloodily executing them one by one. Watching undesirables run down less-undesirables may not be suspenseful, but the violent rn is an ever-successful American icon. That remains true whether or not they deport Rourke to France.

"The Club" (1994), R, Imperial En-tertainment, prebooks April 15, Not about Officer Jack Klarik and

the handy car-security device he heralded, this film is a story of teens who attend their senior prom in an old castle and find themselves pursued by an Unnamed Evil they can't escape. Tormenting them further is Kim Coates as a guidance counselor-turned-bloodthirsty ghoul-a character familiar to any high school kid. Adding to the morbid mischief is teen-from-beyond-thegrave Joel Wyner, who attempts a Beetlejuice/Denis Leary persona to little effect. As the characters stumble through a plotless series of disjointed shocks involving sinister dopplegangers and horrific hallucinations one can practically hear the phostly words. Hey. I'm an Unnamed Evil. not a script consultant." Its incoherence and talkiness are mitigated by its nightmarish visual style-which may help ap-

"Skin Art" (1993), not yet rated, Fox-Video, prebooks April 15.

Will (Kirk Baltz) is a top-notch tattoo artist, but since he'a a down-and-out boozer, maybe he's just got lousy repre-sentation. Will inks elaborate decorations on the young prostitutes working at Madame Cho's local whoopie emporium, but lives dangerously when he falls for new arrival Lily (Nora Ariffin). War veteran Will also is tormented by memories of his torture by Sophia (Hil Cato), a laughably pretentious Vietnamese inquisitor. Unflattering to Asians in general, this film's depiction of Asian women as concubines or dragon ladi warrants a commando raid from the Joy Luck Club. With a screen credit for "original tattoo designs," it also promises a lot more skin than it ever delivers. Artful camerawork often is spoiled by an operatic score that makes one rue the day some movie director heard on aria and thought it sounded classy. Erotic thriller fans might try it, but others will have to be needled

"Witchcraft 6" (1994), R and unrated, Academy Entertainment, prebooks April 21.

Young women are turning up naked and dead, and detectives Lutz and Gar-ner (Kurt Alan and John E. Holiday) have to find the killer before their impatient superior officer yanks them off the case. The cops enlist satanism expert Will Spanner (Jerry Spicer), but he's being swayed by the psychic overtures of demonic disciple Savanti (Bryan Nutter) and the sexual overtures of the lascivious Cat (Shannon Lead). Whipping up an apocalypse rec ipe for the big boss in the basement of fice, Savanti must sacrifice a virgin before an impending eclipse. (Like Christian fundamentalists, satanists also are dismayed by the scarcity of virgins these days.) In addition to hit-ormiss humor, there's an absurd amount of toplessness on display, but practically no gore effects whatsoever. Horror fans will be horrified indeed at a vie that would rather make love than raise hell. Still, sex'n'hex is an ever-appealing combination.

Republic, Monarch Pull Out Promo Stops 'Ghostwriter' Has Sweeps, 'Ernest' Offers Education

PROMO MADNESS: A pair of kidoriented home videos involving Republic Pictures and Monarch Home Video are the subjects of two of the most elaborate promotions ever de-

signed for the genre. The "Ghostwriter" Sweepstakes. aponsored by Republic, Nike, and Bantam Doubleday Dell Books, can be entered from now until June 30 by children from 6 to 16 years old. Contestants write what they like best about the television series "Ghostwriter," and mail these responses to a post-office box. Writing samples will be randomly drawn to determine winners, which will be announced in July. The grand-prize winner will spend two days and one night in New York with a member of the "Ghostwriter" cast, have lunch with Spike Lee, and receive a Nike outfit and camcorder, which can be used during the trip. Other prizes to be awarded include "Ghostwriter" videos and

Republic, the sweepstakes' main sponsor, is publicizing the contest with special trailers on its two new "Ghostwriter" video titles, "Into The Comics" and "Who Burned The Brinker Stores?," as well as shelf talkers, countertop displays with "Ghostwriter" tear pads (free with 12-piece prepack purchase), national radio advertising, promotions on the Children's Satellite Network's Radio AAHS, consumer print ads and promos, and a national cable and network TV ad campaign.

Children's Television Workshop, producer of the "Ghostwriter" series, along with Nike and Bantam Books, will provide additional broadcast and print support.

Monarch's "Ernest Rides Again" and "Brain Drain Challenge"the movie billing itself as "the first movie to integrate education with a big screen comedy"—begins April 27, the video's street date. "Ernest Rides Again" is the fifth motion picture featuring actor Jim Varney's backwoods character Ernest P. Worrell. According to a Monarch spokesperson, more than 100 middle schools around the country are participating. Retailers get in on the action by pur chasing the "Ernest" four-pack at \$379.80, which includes a counter dis-play with 100 "Brain Drain Challenge" question books. To answer the questions, students use clues, dates, measurements and facts written into the movie's script, and also are encouraged to consult dictionaries, encyclopedias, etc. Question topics range from the American Revolution to the longitude of a small town in Virginia. Grand prize is two multimedia computers, one for the winning

student and one for the child's school Also included in the "Ernest" four nack are window stickers and Ernest masks, fill-in-the-blanks press releases, and a promotion tip sheet. The 'Ernest Rides Again" cassette also includes featurette "Mr. Bill Goes To Washington."

PURE GOLD: Golden Book Video adds two new titles to its first-rate John Matthewa Collection of April 21. "Uncle Elephant" and "Mouse



by Moira McCormick

Soup," each \$12.95, are based on children's author Arnold Lobel's stories, as are Matthews releases "Frog And Toad Are Friends" and "Frog And Tond Together."

Matthews, a sterling stop-motion (Continued on next page)



animator, has crafted some of the most imaginative, rewarding children's videos around. Retailers as well as parents are constantly on the lookout for quality, and here it is. Also available from Golden are animated titles "Madeline And The Easter Bonnet" and "Madeline And The Dog

REMEMBRANCE: Disney Chan-

nel has acquired long-term exclusive

broadcast rights to many of Light-

year Entertainment's animated, liter-

ature-based "Stories To Remember

Billboard_® FOR WEEK ENDING APRIL 2, 1994

_	10	_	···		_
THIS WEEK	2 WKS. AGD	WKS. ON CHART	COMPILEO FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested
			* * No. 1 * *		Г
1	NE	* ▶	THE FOX AND THE HOUND Welt Disney Home Video 2141	1981	24
2	1	25	ALADDIN Wat Disney Home Video 1662	1992	24
3	7	3	THE MAGIC VOYAGE Herndale Home Video 7215	1993	19
4	3	73	BEAUTY AND THE BEAST Wat Disney Home Video 1325	1991	24
5	5	9	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER Saban Entertainment/PolyGram Video 4400881193	1993	91
6	2	230	PINOCCHIO◆ Walt Disney Home Video 239	1940	24
7	4	7	LET'S PRETEND WITH BARNEY The Lyons Group 2000	1994	14
8	8	9	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT Saban Entertweement/PolyGram Video 4400881213	1993	9
9	6	9	THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Sony Wonder LV49215	1994	14
10	15	9	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND Scan Entertainment/PolyGram Video 4400881133	1993	9
11	10	268	CHARLOTTE'S WEB Hanna-Bartera Prod. Inc./Paramount Home Video 8099	1973	14
12	19	9	MIGHTY MORPHIN: VOL. 3-HIGH FIVE Saban Entertainment/PolyGram Video 4400681233	1993	91
13	14	9	MIGHTY MDRPHIN: VOL. 5-HAPPY BIRTHDAY ZACK Saban Entertainment/PolyGram Video 4400881113	1993	9.5
14	16	7	RAFFI ON BROADWAY Troubedour Records Ltd./MCA Music Video 10709	1993	19
15	12	27	REN & STIMPY: THE CLASSICS > Nickelodeon/Sony Wonder LV49200	1993	14
16	13	101	101 DALMATIANS Watt Osney Home Video 1263	1961	24
17	9	19	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993	24
18	11	95	FANTASIA Walt Disney Home Video 1132	1940	24
19	21	3	WINNIE THE POOH: COWBOY POOH Walt Disney Home Video 2198	1994	12
20	18	25	ONCE UPON A FOREST FoxVideo 8501	1993	24
21	23	3	SPEEDRACER: THE MDVIE Family Home Entertainment 27505	1993	19
22	22	412	DUMBD+ Walt Disney Home Video 24	1941	24
23	NE	*	THERE GOES A BULLDOZER! Ndvision/A*Vision Extertainment 50701	1994	12
24	17	355	ALICE IN WONDERLAND Wait Disney Home Video 36	1951	24
25	NET	W Þ	WINNIE THE POOH: POOH PARTY Walt Disney Home Video 2200	1994	12

• I A good certification for a minimum of 125,000 white or a dotter volume of 39 million at retail for theatrically released programs, or of at least 52,000 units and \$1 million at suggested metal for nontheatrical titles. O ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. O 1994, Billionard@PC communications.

BILLBOARD APRIL 2, 1994

MERIDIAN FIRMS UP RETAIL PLANS FOR FITNESS VID LINE

(Continued from page 55) "Firm Parts." These workouts are

shorter (28-30 minutes) and will be priced at \$11.95 when they hit retail in the third or fourth quarter. (The seven "Firm Parts" titles first appeared in September at \$24.95 in the Firm's cat-

"Firm Parts" entries are compilations culled from the Firm's total body workouts, each focusing on a particular body part. Each features four or five of the Firm's original video instructors, including Janet Jones, Sandahl Bergman, and Susan Harris. The seven titles are "Five-Day Abs," "Tough Aerobic Mix," "Not So Tough Aerobic Mix," "Floor Legs," "Standing Legs," "Up-

per Body," and "Five-Day Stretch. Henriksen says Meridian Films in columbia, S.C., and its workout series grew out of the Firm's fitness studios, the first of which opened in 1979. "The Firm Workout With Weights Vol. I" debuted in 1986, with Vol. II appearing in 1988; a volume a year has been released thereafter. In that time, the Firm's mailing list has grown to

The Firm has developed a strong word-of-mouth reputation for its effectiveness. Henriksen notes that his longtime muscle-building credo is finally being endorsed by fitness experts in general-and also for its movie-like visual quality. "We use two comores and multiple takes" he says and the music and movements are

completely synchronized." Henriksen says the "Firm Parts" series came about in part as a response to industry people who would tell him, "If your titles were shorter or cheaper. Kmart would sell them." Although Meridian has never sought mass-merchant exposure, Henriksen admits that his high-priced series does present "a tough marketing chalenge.

But as he puts it, "We deal in results first, rather than sales—our primary Specifically, Hersch points to "Cindy motivation is pleasing our customers, 99% of whom say the Firm is the most effective exercise series they've used Video stores deal in sales. Of course, when you can combine the two, it's ideal. With 'Firm Parts,' we figured

out a way to do it."
With the debut of "Firm Parts" in Meridian's catalog, "We've broadened

our market and increased our mailing list," says Henriksen. He expects the series to leap forward considerably with its retail release via Ingran Baker & Taylor and East Texas Dis-

He notes that the Firm's progres sive-resistance system-in which hea vier free weights are added as the user

ecomes stronger-can challenge an Olympic athlete, as well as be within range of a senior citizen's capabilities. "There are people in their seventies who do our tapes," he says. "Everything on the tapes has been tried and refined on a large segment of the public in our studio classes, of which we run 100 a week in each studio."

CHILD'S PLAY

(Continued from preceding page) titles created and produced by Lightyear Entertainment. Under the agreement. Disney Channel will air the four preschool titles ("Baby's Bedtime" and "Baby's Morningtime both sung by Judy Collins; "Baby's Storytime, told by Arlo Guthrie; and "Baby's Nursery Rhymes," sung by Phylicia Rashad) as part of the channel's daily "Lunch Box" program. Disney Channel will also air "Noah's Ark," "Merlin And The

Dragons," and "Pegasus," narrated, spectively, by James Earl Jone Kevin Kline, and Mia Farrow, and "The Snow Queen" and "The Wild Swans." both Hans Christian Andersen tales narrated by Sigourney Weaver, All "Stories To Remember titles, both audio and video, will continue to be available at retail through Lightyear's distributor, BMG Kidz.

VIVA BRAZIL! Sony Wonder has

acquired domestic home video rights to popular children's television series "Xuxa," a variety show simed at ages 2 to 11, starring the Brazilian born recording star of the same name. First two titles were released March 22, "Xuxa: Funtastic Birthday Party" and "Xuxa Celebration! With Cheech Marin," both \$12.98, "Birthday" is also available as part of a gift box, with party favor, hat, and activ-ity sheet, for \$19.98.

FITNESS PROS TAKE VID SPOTLIGHT

(Continued from page 55) a good example." John Scott, VP of

o sales at WEA, which distributes A*Vision and ABC Video product, says Powter's "Lean, Strong & Healthy" has sold 500,000 units since its release five months ago

However, Hersch believes celebrities have actually hurt the exercise market. They confuse consumers (in terms of) what's good quality and what's healthy."

SHELF TALK

the article appeared.

(Continued from page 57)

says it was out of stock two days after

"We had a supply which would nor-mally last us several months," says sen-

ior sales VP Rick Linton. "Other com-

panies carry the title, but on the

distribution level it's pretty much sold

Executives at Disney would not com ment on Jessica, but there is speculi

tion that the company may yank the ti-

tle from distribution, at least for a

limited time. "They could pull and just fix it," says one laserdisc supplier.

Ironically, most dealers have known

about the scene for years and treated it

TO OUR READERS

Video Provious will not appear

this week. It will return next week.

Crawford's Shape Your Body," which came under fire from fitness professionals who questioned the supermodel's technique. Nonetheless, Crawford's follow-up tape, "The Next Challenge," and rapper Marky Mark's "Marky Mark Workout: Form, Fitness, Focus" are in the top five on the Top Special Interest Video Sales/ Hoolth & Fitness chart

12.99

14.95

12.98

18 95

19.56

12.94

9.95

14.95

9.99

9.90

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19.95

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12.90

9.99

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19.95

Billboard.

Top Special Interest Video Sales 8 8 Market Annual Prince WG. TITLE CHAR Progra

.

9 22

10.05 17 55

10.00 19 19 13

RECREATIONAL SPORTS... * * No. 1 * * like an industry inside joke. "This was revealed a year or two ago," says Lucas. "Besides, there's really nothing to see." 2 15 BAD GOLF MADE EASIER Regardless, consumers eager view the scene will have to wait. "W haven't heard anything from Disney savs U.S. Laser, a New Jersey-base distributor, "We've had two full days calls from retailers who want copie and we're not saying anything abo

when copies might be available FREE RUGRATS: Two new video r lesses from Nickelodeon's "Rugra series include a coupon to receive free plush toy from Dakin Toys. The titles are "Angelica The Divin

"Chuckie The Brave," arriving April 12 at \$12.98. Consumers must purchase one of the

titles plus any two previously release Nickelodeon tapes. The free "Rugra plush offer is good through Dec. 31.

HEALTH AND FITNESS... * * No. 1 * * NE FONDA'S YOGA EXERCIS 12.9 CINDY CRAWFORD/THE NEXT CHALLENGE 2 21 BUNS OF STEEL STEP 20 The Major Group TMG1142 19.9 5 13

•	١.	1.0	ABC Video 45003	1"
3	5	55	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fax) 5770	15
4	10	3	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	11
5	4	11	100 GREATEST NFL TOUCHDOWNS PolyGreen Video 4400876793	1
6	7	19	THE JOE MONTANA STORY PolyGram Video 4400881953	11
7	NE	wÞ	WWF: ROYAL RUMBLE '94 Colliseum Video 200	50
8	8	7	MAGIC MEMORIES ON ICE II ABC Video 44002	20
9	3	13	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	ı
10	6	13	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	1
11	9	19	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	ŀ
12	11	47	THE SECRET NBA FaxVideo (CBS/Fax) 5789	ı
13	14	9	MICHAEL BOLTON'S WINNING SOFTBALL Columbia Music Video 19V49187	1
14	17	41	LT PolyGram Video 4400863893	1
15	19	155	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	1
16	18	228	MICHAEL JORDAN: COME FLY WITH ME + FoxVideo (CBS/Fox) 2173	1
17	12	7	NBA RISING STARS FoxVideo (CBS/Fox) 4084	1
18	RE-E	NTRY	A WOMAN'S VIEW OF PRO FOOTBALL PolyGram Video 4400876893	1

6	14	25	JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 55008-3
7	13	21	TONY LITTLE: ABDOMINAL MUSCLE TONING ♦ Parade Video 92
8	8	31	THIGHS OF STEEL WITH TAMILEE WERB The Maier Group TMG158
9	ш	15	ABS OF STEEL 2000 The Maier Group TMG227
10	20	5	TONY LITTLE: TIGHTEN, FIRM & SMILE Brentwood Home Video BC106
11	16	101	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132
12	12	39	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133
13	6	25	KATHY SMITH'S GREAT BUNS AND THIGHS

BOXOUT WITH SUGAR RAY LEONARD

TONY LITTLE: HIPS, BUTTOCKS & THIGHS O

BUNS OF STEEL 3 WITH TAMILEE WEBB

MARKY MARK WORKOUT: FORM, FITNESS

t 50532-3

CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577

NIKE: TOTAL BODY CONDITIONING

15 81 STEP REEBOK: THE VIDEO

5 3 23 SUSAN POWTER: LEAN, STRONG & HEALTHY O A Vision Entertainment 50466-3

TONY LITTLE: TOTAL BODY SHAPE UP O

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13 38 NBA SHOWMEN: THE SPECTACULAR GUARDS gold certification for sale of 125,000 units or a dollar volu-ted retail for nontheatrical titles. O ITA platfeum certifications, or 50,000 units or \$2 million at suggested retail for no ts or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at eleman certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically release saled retail for contribetrical titles, © 1994 Blobbert/BPC communications.

19 16 35 SHAQ ATTACK: IN YOUR FACE

BILLBOARD APRIL 2 1994

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events Send information to Calenday Rillhoard, 1515 Rroadman. New York, N.Y. 10036.

March 22. Third Annual Q&P Immigration Seminar, seminar on obtaining visas for entertainers and athletes, presented by the New York chapter of the American Immigration Lawyers Assn., New York Marnott East Side, New York Michael Patrick. 212-891-7505

March 26, Songwriters' Idea Workshop, presented by the Connecticut Songwriters Assn. University of New Haven, New Haven, Conn. 203-659-8992 March 31-April 2, Third Annual Inda

Music Fest, presented by the NYU Program Board, Loeb Student Center, New York University. New York. Jennifer Levy, 212-998-4999.

April 4, Berklee College of Music Benefit on, with proceeds to benefit the Berklee

thy Music scholarship program, Charles Hotel, ambridge, Mass. 617-266-1400. April 5-7, Virtual Reality Entertainment Forum '94, presented by Sig-Advanced Applications, Grand Hyatt Hotel, New York. 212-717-

1318 April 6, International Managers Forum Meeting, ASCAP Building, New York, Barry Bergman, 718-332-8500. April 6, Seminar Oa The Music Video Indus

try la The Year 2000, presented by the New York chapter of MARAS, with featured speaker VH-1 president John Sykes, Lubin House, New York

Scott Klein 212,826,0320

April 8-9, Singers Symposium '94, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799. April 10-11, VSDA Video Games Co Hyatt Revency O'Hare, Chicago, 609-231-7800.

April 12. Faurth Annual Wartheim Schro Media Conference—"The Business Of Enternent: The Big Picture," Pierre Hotel, New York. 212-492-6532. April 12-14, REPLItech International, pres

nted by Knowledge Industries, Sheraton Mun chen Hotel & Towers, Munich. 914-328-9157. April 16-17, "A To The K: Hew Directions In Popular Music," conference hosted by New York University's American Studies Program, featuring Me'Shell NdegeOcello, Phranc, Michael Dyson, and others, Loeb Student Center at NYU, New York. 212-998-8648.

April 21-24, Impact Super Summit Confer-ance, Bally's Park Place Hotel and Tower, Atlantic City, N. J. 215-546-8001. April 28, Gospel Music Assa. Dove Awards

Show, Grand Ole Opry House, Nashville. 615-MAY

May 1-4, National Assn. of Video Distribu-

tors Convention, La Costa Resort and Spa, Carlshari Calif. 202-872-8545. May 2, T. J. Martell Concert, honoring MTV itworks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoin Center, New York, 212-245-1818. May 3, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-

May 11-15, MAIRD Convention, Chicago, III 805-633-0946

SCHOLARSHIP GROUP: The Com-

mercial Music Educational Founda-

JUNO AWARDS CELEBRATE CANADA'S CULTURAL ROOTS (Continued from page 43)

For many industry figures attending, the Juno show was almost overshadowed by Canadian Music Week, which ran March 14-20 The hoisterious conference/trade show/festival. one of the largest musical events in the Canadian music history, brought 1,300 delegates from as far as Australia and the U.K. to a weeklong series of seminars and trade showcases. Delegates had the opportunity to view more than 300 bands (most unsigned) from nearly every part of Canada in 25 local clubs.

FOCUS WEEK ON MUSIC "It was a focus week on music for the entire city," says Doug Chappell, pres-ident of Virgin Music Canada. "Clubs

did very good business all week long, and bands got a chance to play in Toronto to a pretty good size bunch of peo-ple." Chappell launched Ystes' album, Breaking Point," during the event. "I really enjoyed hosting 23 indie

is," says Paul Alofs, president of HMV Canada. bands, like no 17 and Tristan Psionic. which were just excellent. Alternative acts Slowburn, Loader, Malhavoc, Econoline Crush, and Mo

Field; acclaimed local hip-hop phenonenon Merlin, and highly touted tradi-tional Cape Breton fiddler Ashley Mac-Isaac gave impressive performances during CMW. "There was very little dreg," says

Tim Trombley, VP, talent acquisitions and artist development, EMI Music Canada about the talent on hand. "There were a couple of standouts, including Merlin-who's going to be

huge-and there's no question there's going to be a line up to sign Ashley MacIsaac." He adds, "It's absolutely mind-boggling how much great talent there is in Canada "

That view was underscored at the CMW's award dinner March 18, at which Billboard presented international achievement awards to WEA artist McKennitt and to Terry McBride, president of Nettwerk Pro-

ductions of Vancouver. Timothy White, Billboard's editor in chief, told CMW delegates, "Canahas one of the most exciting talent pools in the world right now, and everybody has their own theories of why this is so. I think it's because Canadian artists stopped looking outward, tailoring themselves to anyone in any way, and instead turned inward-wak ing up to the fact that their culture. their stories, and their sounds are as special as any others. When you decide that your art deserves to succeed solely on its own terms, that kind of organic passion transcends simple pride. It's honest, it's unselfish, and it's an adventure for all who are drawn to its mys-

tique Following is a complete list of win-

am: "Harvest Moon," Neil Young (Reprise/ Single: "Fare Thoe Well Love," the Rankin Family (EMI)

Best-selling album (foreign or domestic): "The Bodyguard," Whitney Houston (Arista/BMG) Best-selling Francophone album: "L'album Du Peuple, Tome 2," Francois Perusse (Trafic/MCA)

Canadian entertainer of the year: The Rankin

Group: The Rankin Family ale: Celine Dian (Epic/Sony) Male: Roch Voisine (Star/Select) Country famale uncalled Cassandra Vacil (Enic.

etry male vocalist: Charlie Major (Arista/ Country group or duo: The Rankin Family Best now group: The Wallocs (WEA/Warner) Best new solo artist: Jann Arden (A&M/Polygra tal artist: Olia Harnov (RCA Victor Red

Producer: Steve McKinnon, Marc Jordan (Greg Penny, co-producer)—"Waiting For A Miracle," Marc Jordan, from the album "Reckless Valentine" (Sin-Drome/Warner)

Record engineer: Kevin Doyle, "Old Cape Cod,"
"Cry Me A River," Anne Murray, from the album "Croonin" " (EMI)

Best dance recording: "Thankful (Raw Club Max)," Red Light (H-Bias/BMG) Best hard rock album: "Dig." I Mother Earth

Best contemporary jazz album: "Don't Smoke in Bed," the Holly Cole Trip (Alent/EMI) Best mainstream jazz album: "Fables And

Dreams," the Dave Young/Phil Dwyer Quartet (Justo Time/Fusion IID Best R&B/soul recording: "The Time Is Right," Rupert Gavle (Boombastic/A&M/PolyGram) Best rap recording: "One Track Mind," TBTBT

Best reggae recording: "Informer," Snow (EastWest/Warner) Best aboriginal recording: "Wapistan," Law-rence Martin (Wawatay/Warner) Best roots/traditional album: "My Skies," James

Keelaghan (Green Linnet/Festival) Best blues/gospel album: "South At Eight, North At Nine," Colin Linden (Sony) Best global recording: "El Camino Real," An-cient Cultures (Invincible)

Best children's album: "Tchaikovsky Discovers America," Susan Hammond/Classical Kids (The Children's Group/ABM/PohGram)

Best classical album/solo or chamber er ble: "Beethoven: The Piano Sonatas, Op 10, No. 1-3," Louis Lortie (Chandos) essical album/large or

Concerts Grossi Oo. 3. No. 1-6." Tatelmusik (Sony Classical) Best classical album/vocal or choral perform ance: "Debussy Songs," Claudette Leblanc, soprano; Valerie Tryon, piano (Unicom-Kanchana)

Best classical composition: "Among Friends," Chan Ka Nin (Summit/Nech) Best video: "I Would Die for You." Jann Arden. directed by Jeff Weinrich (A&M/PolyGram) Best album design: Marty Dolan for "Faithiff," Spirit Of The West (WEA/Warner)

Hall Of Fame award: Rush Walt Greatis special achievement award: John

Poetic Noise Music formed by sing songwriters Dwayne Arvinger and Rod Clemmons. A publishing company handling pop, rock, R&B, adult contempo-rary, and country music. P.O. Box 642, Times Square Station, New York, N.Y. 10108; 212-315-5139.

MNM Music Group Inc., formed by record producer Nick Martinelli and publishing veteran Herb Moolis. The company comprises Watchout Records, four music publishing companies, Martinelli's independent record productions, and a recording studio. Watchout Records is marketed and distributed by Mercury Records. 1410 Second St., Third Floor, Santa Monica, Calif. 90401; 310-393-7006.

FOR THE RECORD GOOD WORKS

Andrew Goldstone is EMI Rec-ords Group's new head of college/alternative promotion. Michael Goldstone, who was erroneously mentioned in a March 26 report on changes at EMI, remains VP of A&R at Enic Records. The name of Vince Faraci of Stav

Tuned Communications was spelled incorrectly in an item in last week's

The March 19 story on the Academy Of Country Music award nominations mistakenly fused two sepa-rate honors by defining the Pioneer Award with the criteria used for the Career Achievement Award. The former is given to an outstanding pioneer in country music, while the latter is conferred on an artist who has had fame in prior years and then made a "substantial comeback" in the preceding calendar year

The Elastica single "Line Up" has sold 25,000 copies to date in the U.K., according to Deceptive Records. An incorrect sales figure was given in the March 19 issue of Bill-

Contrary to information printed the story on album alternative radio in the March 26 Spotlight on Independent Labels, Andy Partridge is a current member of XTC.

tion, providing scholarships, internships, and music industry jobs for promising youngsters, has been estab-lished. It has been co-founded by music industry executives Eddie Ray, who is chairman, and Mike Curb, along with Armstrong Williams, a columnist and talk-show host in Washington, D.C. CMEF funding is from commercial music organizations, foundations, grante individuals and fundraising events. Application requests and dona-tions may be sent to Michael D. Lewis, 2029 P St. NW, Suite 301.

Washington, D.C. 20036, For more

info, call Lewis at 202-775-5448.

A NIGHT FOR CHARITY: Rod Stewart has added a second concert April 15 to the Arrowhead Pond of Anaheim performance to benefit both the American Red Cross Los Angeles Earthquake Relief Fund and the American Red Cross Orange County Disaster Services Fund. The event clies his nine-month world tour called "A Night To Remember." For more

info, call Paul Freundlich at 212-779-3500 or Anne Bendheim at 213-468-MANCINI'S 70TH: "A Tribute To

Henry Mancini-A 70th Birthday being held at UCLA April 19, will benefit the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts.

ment Fund and Henry Mancini Electronic Music Library. Guest stars set to pay tribute to the composer/conductor include Luciano Pavarotti, Julie Andrewa, Quincy Jones, Dudley Moore, John Williams, and Andy Williams. For more info, call Linds Dozoretz or Ria Rosenberg at 213-

including a Henry Mancini Endow-

BOLTON YALE BENEFIT: MIchael Bolton and the 40-plus members of the Orchestra Of New England will annear at Yale University's Woolsey Hall April 22 to benefit the Michael Bolton Foundation, which exists to assist children and women "at risk." Bolton's performance is under the aegis of Yale's Hendon Fellowship Fund, which supplements the educational program Yale's residential Colleges by arranging opportunities for stude meet representatives of government, the arts, professions, and business. For more info, contact Fran DeFen at Columbia Records medis department at

ACT OF PRESERVATION: A portion of the proceeds from David Arkenstone's new Narada album, "Another Star In The Sky," will benefit the San Francisco-based Rainforest Action Alliance; a track on the disc, "Under The Canopy," reflects Arkenstone's own interests in preserving tropical rainforests. For more info, call Sue Schrader at 414-961-8350.

LIFFI INES

Girl, Janey Leah, to Stu and Amy Fine, March 7 in New York, They are co-owners of Wild Pitch Records, a joint venture rap music label with EMI Records.

Girl, Lucie Rae, to Steven and Laura Baker, March 10 in Los Angeles. He is VP of product management for Warner Bros. Rec-

Roy Tessier, 60, of massive heart failure, March 13 in Nashville, Tessier was a prominent booking agent and manager who worked with such artists as Kitty Wells, Mel Tillis, and Hank Snow

Send information to Lifelines clo Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within siz weeks of the event.

Pro Audio



Saving The Best For Sting. A&M superstar Sting joins Mercury pop diva Vanessa ms for a guest vocal on Sting's "Sister Moon," which Williams is covering on her upcoming album, scheduled for summer release. The two are shown behind the board at New York's RPM Studio.

AUDIO TRACK

NEW YORK

GINS N' ROSES member and Virgin recording artist Gilby Clarke has been mixing his upcoming release for the label at River Sound. Engineering the sessions were Steve Thompson and Michael Barbiero.

Atlantic artist Roberta Flack is working on her upcoming album at Duplex Sound, Jerry and Katreese Barnes are producing the tracks, while Dana Mars engineers behind the MCI 500 console; Grant Dinkins is assisting.
The crew at John Albert Sound

Design recently completed audio postproduction for People Magazine's 20th Anniversary Special, which aired March 7 on ABC.

Producers Carl Sturken and Evan Rogers have been working with Warner Bros, act X-Girlfrier at Quad Studios. The cast album of the Broadway show "She Loves Me" was recently recorded and mixed at the Magic Shop. Executive producer Bruce Kimmel worked with producer Robert Sher. Steve Rosenthal engineered the sessions behind the vintage Neve wraparound console; Joe Warda assisted.

LOS ANGELES

VIRGIN RECORDING ARTIST Danny Tate was recently at Encore Studios working with producer Pete Anderson. David Leonard engineered on the 76-input SSL G-series console with Ultimation: David Betancourt assisted.

Barry Manilow has been working at CMS Digital with engineer Robert Vosgien on digital editing for ning "Thumbelina" soundtrack, At Track Record, country/folk artist Coco Daniel has been recording an upcoming EP with producer/

ria assisted. PolyGram recording act Lighter Shade Of Brown was recently at Paramount Studios mixing its new single, "Hey DJ." with producer

Stoker and secistant Helik Hadar At Westlake Studios, A&M artist Dina Carroll was recently in with producers SoulShock and Karlin remixing "Ain't No More." The producers worked behind the Neve V3 console. Also at Westlake, producer Sir Jinx was recently in working on a remix with LaFace recording art-ist Toni Braxton. Marvin Morris engineered the sessions behind the Neve VR-72 console, while Charlie

NASHVILLE

Stevie Wonder was in town producing Warner Bros. group Take 6 at Sixteenth Avenue Sound. Wonder also contributed vocals to the project, which was engineered by Eric

Essers assisted.

Prestidge. RCA artist Ruby Lovett was recently at the Sound Emporium, working with producer Garth Fundis on her debut for the label. Fundis worked behind a Neve console, Giant recording artist Chad Mullins has been putting finishing touches on his label debut at Woodland Digital with producer Tom Collins. Eric Prestidge engineered the sessions.

sterfonics recently played host to MCA artist Vince Gill, who was in mixing his upcoming album. Engineer John Guess worked with the new AT&T DISQ Digital Mixer Core on the SSL 6064 E with G computer. Tony Brown produced the project.

OTHER LOCATIONS

Margaritaville/MCA recording artist Jimmy Buffett recently finished recording his upcoming project at New River Studios in Fort Lauderdale, Fla. Russ Kunkel produced the sessions and Rob Enton engineered, with the assistance of Rilev J. Connell and John Van Steen-

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square West, Nashville, Tenn. 37203; faz: 615-320-0454.

landt.

HMG Offers Indie Labels CD Vision

One-Stop Service Is Duplicator's Latest Venture Lane's Guitar Recordings, Profile,

BY PAUL VERNA

NEW YORK-Duplicator Hauppauge Manufacturing Group is unrgoing one of the busiest periods in its 30-year history, having recently diversified into the CD business, gone public, and initiated negotiations for a merger with an undisclosed partner.

The company also is trying to maximize its business with independent record labels by offering them a one-stop service for CDs, cassettes, videos, packaging, ware-housing, and distribution, according to Steven D. Granat, director of marketing and sales development for the Long Island, N.Y.-based This service, called CD Vision, is

simed at labels like Marcus, Cherry

and Westline rather than larger HMG clients like PolyGram's Motown and A&M labels and BMG's Arista Records.

Granat says, "The small label doesn't want to deal with three or four different vendors, so CD Vision condenses all services under one roof-not only the replication of the disc, but also, using the same DAT master, we can do their audioca sette duplication right away. That saves them time and money, because they don't need two masters."

Granat adds that HMG also accommodates Sony's 1630 U-Matic digital masters, the most-commonly used CD mastering format, as well as Sony's own magneto-opticalbased PCM-9000 system, touted as

a replacement for 1630.

passes video duplication, printing, packaging, fulfillment, inventory, and warehousing, labels "can do business with HMG under the CD Vision service and have everything taken care of," according to Granat. "They don't have to store product or worry about manufacturing and shipping. All they have to do is sign the act and sell the product."

Because CD Vision also encom-

HMG's move into the CD arena has been successful so far, according to Granat. He says the company has four lines running, capable of outputting 16 million discs per year. By summer. HMG will have almost doubled its CD capacity, with eight lines and a potential annual yield of 30 million units. The company also is about to begin CD-ROM and CD-I replication, according to Granat,

Growth has come at a price for HMG, however. In the six months ended Jan. 30, net sales rose 12% to \$28.8 million, compared with \$25.7 million for the comparable period the year before, according to a March 17 financial statement. In the quarter ended Jan. 30, net sales increased by 9.4% to \$13.9 million, from \$12.7 million in the same quarter in 1993.

But while sales were up in the past two quarters, net earnings for the six-month period were down to \$421,040 from \$1.57 million in the period ending Jan. 24, 1993. In the latest quarter, HMG experienced a net loss of \$85,761, compared with net earnings of \$951,225 for the

comparable three-month period last vear. Similarly, gross margins were down to \$6.05 million for the sixmonth period from \$6.77 million the year before, and to \$2.79 million for

he latest quarter from \$3.15 million in the comparable prior-year peried In the statement, HMG chairman

WSG Connects Int'l Studios Convenience, Prestige Attract Members

The busy signal at the other end of Chris Stone's line is good news for the studio industry. As founder of the World Studio Group-an international consortium of high-end recording facilities and remote services-Stone's goal is to encourage cross-bookings between member

studios, of which he takes a small cut. The WSG concept is simple: Studies pay an annual fee of \$1,000 to participate (membership is by invitation only), plus 10% of bookings referred to them by other WSG members. WSG then splits that 10% commission 50/50 with the referring

studio, according to Stone. Not a profit-making venture ("I make my living consulting, Stone), WSG is, rather, an elite club of top professional facilities around the globe. Besides the benefits of cross-bookings, studios reap the intangible rewards of saying they're "World Studio Group members," according to Stone.

Among the American facilities on the WSG list are A&M and Conway in Los Angeles, Ardent in Memphis, Audio Resource of Honolulu, Seattle's Bad Animals, Nashville's Masterfonics, Prince's Paisley Park complex in Minneapolis, and Bearsville Studios in Bearsville, N.Y. Outside the U.S., members include MG Sound in Vienna, Hilton Sound in London, Studios Gillaume Tell in Paris, Dublin's Windmill Lane Recording, Capri Digital Studios on the Italian island of Capri, Tokyo's Hitokuchi-Zaka, and BOP Recording Studios in Bophuthatswans, South Africa

cently at many of these facilities. Prince spent the month of November 1993 at Gillaume Tell (with support services provided by rental specia Hilton Sound's London HQ and Paris operations); Duran Duran recorded at Paisley Park; Geffen act Blue Murder at Hitokuchl-Zaka; Deep Purple recorded live at Budokan; Austrian band STS at Capri Digital, referred by MG Sound; A&M act Allgood with Remote Recording Services of Philadelphia, a new WSG member; and German versions of Prince material were translated and recorded at Sound Studio N in Cologne, Germany,

With remote facilities already in the ranks, mastering houses likely will join the WSG fold within 60 days, diversifying the group beyond its core studio membership. Stone says, "We're now being asked to start a mastering room division because with (the advent of) 20-bit mastering, many record labels are redoing their archives, and there seems to be a problem of trust between countries. They need a central organization like ourselves who can talk to the record companies about a particular mas-tering facility and say 'they're OK.' (Continued on next page)

and CEO George Fishman attrib-(Continued on next page)



At "Deatiny's Gate." Warner Bros. recording artist Tish Hinojosa was recently at Nashville's the Loft and Austin's Cedar Creek Studio working on her upcoming project, "Destiny's Gate," scheduled for May 10 release, Produced by Warner Bros. Nashville president Jim Ed Norman, the album features noted players like Bele Fleck, Stuart Duncan, Marvin Dykhuis, and Matt Rollings. Shown, from left, are Loft engineer Bob Tassi, Norman, and Hinojosa.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio indus-

GERMANY

BAUER STUDIOS in Luwigsburg, Germany's oldest private recording studio, is the first facility to use the Sonic Solutions MediaNet high-capacity data highway, and has been running two Sonic Systems successfully on the network since their installation in January. The systems share a 10-hour stereo disc capacity and No Noise soft-

Neve Capricorns are being built for

Bayerische Rundfunk in Munich and trian broadcast corporation ORF ZDF Television in Mainz has installed an AMS Logic 2. Other German broadeast Capricorn owners include Sudwestfunk, WDR, Hessischer Rundfunk, and Suddeutsche Rundfunk.

AN MACLAY has been appointed managing director of Air Studios, established in 1970 by George Martin The facility moved to its present location at Lyndhurst Hall in Hampstead. London, at the beginning of last year, and is jointly owned by Chrysalis Group and Pioneer. Maclay, previously MD of IMG Artists, has a track record in classical and contemporary music and was MD of the Royal Philharmonic Orchestra for 10 years.

"During my time at IMG and RPO. I grestly enjoyed making recordings, finding the whole process extremely satisfying," says Maclay. "Given the wonderful facilities at Air, coupled with George Martin's tremendous reputation, I am confident that I can attract orchestras and artists out of the drafty church halls where they generally record to Air Studios.

Fifteen months after Mitsubishi closed shop on pro audio, its PD-format digital machines are still selling. MITS International, a distribution company set up by former Mitsubishi sales di rector Adrian Bailey, recently sold 32track machines to Europa Studios and EMI Studios in Sweden, Audio Equipment in Italy, and Glasshouse Produc-tions and Hilton Sound in the U.K. The expanding interest in 20-bit recording has given a new lease on life to the X8620 20-bit machine, which has been sold to Modus Music, Greenroom Productions, and Abbey Road Studios in

the U.K. and Hilton Sound Spain. While stocks of both models X880 and X8620 are not bottomless, there is enough to meet demand for the rest of

the year," says Bailey.

MACHINE CONTROL and synchronization specialist Audio Kinetics has shipped the last Q.Lock synchronizer unit to Italian Broadcaster RAL ending 15 years of production that totaled more than 2,000 units. The unit won the Queen's Award for Export for Audio Kinetics in 1984 and revolu ized audio sweetening in the late "70s.

"As one of the first industrial products to use micro-processors and distributed processing, Q.Lock broke new ground back in 1978 in terms of performance, reliability, and facilities," says Audio Kinetics MD Ian Southern. "Our experience with Q.Lock provided the foundation for its successor, the ES.Lock 1.II system, which has continued to break new ground in ma chine control as a true control and chase synchronizing system."

FINI AND

TEAK, the Theatre Academy of Finland, is installing QSC Audio's QSControl MediaLink-based computer con-trol system in the VAS Theatre—the university's "training theater," ranked among the best in Europe. EX Series amps will power an eight-channel surround and delay Deltamax system with six channels of on-stage monit FOH desk is a 32-channel Midas XL3.

FOREIGN-LANGUAGE Dolby Stereo mixes of Warner Bros." "Heaven And Earth" film were achieved using Dolby's AudioFax AC-2 technology and ISDN lines. Sonodi Studios in Paris, Babelsberg in Berlin, International Recording in Rome, and Duy in Barcelona install ISDN lines and the AudioFax to send foreign mixes of the film to Skywalker Sound in Santa Monica, Calif. The process enabled film director Oliver Stone and sound supervisor Bill Brown to approve all mixes instantly.

HMG AIMS ONE-STOP AT INDIF LARFLS

(Continued from preceding page) utes the downturn in the company

quarterly profits to the costs of adding sales personnel, opening a West Coast office, and starting up the CD operation.

Fishman also cites such factors as 'continued penetration of new markets, increased compensation for executive and non-executive employees, one-time consulting fees and expenses related to becoming a public company, and strengthening the

bad-debt reserve resulting from a customer's bankruptcy." Those extraordinary expenses totaled \$512,000 after taxes in the last

quarter, according to Fishman. For the six-month period ended Jan. 30, expenditures associated with the same factors totaled anproximately \$900,000 after taxes, ishman added.

Additionally, HMG converted \$4.4 million of subordinated debt into preferred stock in January of year, resulting in a total burden of \$473,000 for the most recent quarter, according to the statement. Furthermore, costs associated with the early retirement of debt during the first fiscal quarter added

\$842,000 to the list of extraordinary expenditures during the six-month period.

"The quarterly results were further exacerbated by a delay resulting from the technical problems encountered in bringing a highly complex system on line," says Fishman referring to the incorporation of CD replication machinery. However, HMG has overcome

hese hurdles. Fishman says, and is looking forward to returning to profitability once its CD operation shifts into high gear later this year, and once its CD-ROM and CD-I business gets going.

In the meantime, HMG is maneuvering to join forces with an undisclosed corporate partner, according to a senarate statement issued March 17. In it, Fishman hints at "a unique merger" that would "create significant opportunities for the combined entity to provide more multimodia services to a wide vari ety of end users in publishing, entertainment, computer services, and interactive media No details of this venture were

available at press time.

WSG CONNECTS INT'L STUDIOS (Continued from preceding page)

WSG maintained a highly visible resence at the recent 96th annual Audio Engineering Society convention in Amsterdam, where it announced its 40th member and distributed a directory of its members. complete with four-color photography and studio specs. The booklet was published by Pro Sound News Publications with WSG, and was

sponsored by Ampex, Audio-Technica, Focusrite, and PSN. Stone, who co-founded the famous

Record Plant atudios a quarter-cen tury ago and has long since sold his stake in the company, says WSG membership should reach 5D by June. That should keep the phones ringing off the hook.

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FUDIO ACTION

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	NO DDUBT ABOUT IT Neal McCoy/ B.Beckett (Atlantic)	PLAYER'S BALL Dutkast/ Drganized Noize (Laface)	GIN AND JUICE Snoop Doggy Dog, Dr. Dre (Interscope)
RECDRDING STUDID(S) Engineer(s)	CHEIRDN (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECDRDING CDMPANY (Chicago, IL) Peter Mokran	DMNISOUND (Nashville) Pete Greene	BDSSTDWN (Atlanta, GA) Neal Pogue	VILLAGE RECORDER (Los Angeles) Barry Golberg
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Trident A Range	SSL 4000 G	SSL 4000E
MULTITRACK/ 2-TRACK RECDRDER(S) (Noise Reduction)	Sony APR24	Studer A827	Studer A800	Studer D820	Studer A820
STUDID MDNITDR(S)	Fountain	Lakeside/TAD	Tannoy LGM Yamaha NS10	Genelec 1035A	Yamaha NSI0 JBL w/ TAD
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 467	Ampex 499
MIXDOWN STUDID(S) Engineer(s)	CHEIRDN (Stockholm, Sweden) Denniz Pop	CHICAGD RECDRDING CDMPANY (Chicago,IL) Robert Kelly Peter Mokran	SDUNDSTAGE (Nashville) Pete Greene	BDSSTOWN (Atlanta,GA) Neal Pogue	LARRABEE WEST (Los Angeles) Chris Taylor Barry Goldberg
CDNSDLE(S)	Soundtracs	SSL 4064G With Ultimation	SSL 4000E G Computer	SSL 4000G	SSL 4068E
MULTITRACK/ 2-TRACK RECDRDER(S) (Noise Reduction)	Sony APR24	Studer A827	Mitsubishi X-850	Studer A820	Studer A800
STUDID MDNITDR(S)	Fountain	Lakeside/ TAD	Hidley W/ TAD	Genelec I035A	Yamaha NSI0 Augsperger Custom
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SDUND Jose Rodrieguez	HIT FACTORY Tom Coyne	GEDRGETDW MASTERS Denny Purcell	HIT FACTORY Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacuring
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing

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ROTTON

(Continued from page 41)

quality-I'm also relating to them in a way that can make a lot of men feel inadequate. They feel like they're not in on the conversation. It's almost like somebody sitting next to your girlfriend and speaking French to her, and you're not really sure what they're saying." Sony, which hosted a reception

for Bolton on Sydney Harbor and presented him with a slew of gold and platinum awards for catalog sales totaling \$16 million Australian (\$11.3 million), approached his pro-motion with military precision. The breakthrough came after a certain degree of radio and public resistance. Some of the singer's biggest American hits, such as "When I'm Back On My Feet Again" and "When A Man Loves A Woman." did not connect at all Down Under (although the latter classic was a hit for local hero Jimmy Barnes), However, a turnaround came in 1990, when "Soul Provider" topped the national album chart and "Time Love And Tenderness" and "Timeless—The Classics" reached No. 11 and No. 7, respectively. "We've been working hard on es-tablishing Michael Bolton as a au-

tablishing Michael Bolton as a su-perstar in Australia since "The Dock Of The Bay' went top three back in 1988," says Sony CEO Denis Hand-lin, "and all we've really lacked is having him here to display the passion of his music first hand. Now that that's happened, we can really move into top gear, like we did with Billy Joel a lot of years back. The next tour should be a monster Bolton's tour continued in the

Asian region with performances in Hong Kong, Toyko, Osaka, Manila, Bangkok, Jakarta, and Singapore.

LATIN NOTAS (Continued from page 31)

Antonio, boasts a stellar musical lineup featuring Asleep At The Wheel, Selena, Emilio Navaira, plus ex-Texas Tornados Freddy Fender, Fla Jiménez, and Augie Meyers, The event is being produced by Refugee Management Inc. and Paramount-Pace Systems ... The fabulous video of Los Fabulosos Cadillacs' "Matatopped MTV Latino's top 20 dor" countdown two weeks ago. BRAZIL RELEASE UPDATE: Just

released on BMG U.S. Latin is Gal Costa's latest album, "O Sorriso Do Gato De Alice." Costa is slated to make her South Florida debut Saturday (2) as co-headliner with Gilberto Gil. The pair will perform at Miami Beach's Jackie Gleason Theater of the Performing Arts . . . Brazil's versatile trio Paralamas has concluded recording of its latest Portugueseand Spanish-language albums, due out sometime in May. Roxy Music's former axeman Phil Manzanera produced . . . Due out in mid-May on Elektra is "Tropicalia 2" by Gil and Caetano Veloso. Also set for release June 7 on Atlantic Jazz is Gil's acclaimed live acoustic album titled (rather unimaginatively) "Acoustic.

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RILLBOARD APRIL 2 1994

Radio

Prep Services Keep Material Flowing

Subscribers Say They're Not Just 'Cheat Sheets'

BY CARRIE BORZILLO used as tools for jocks rather than as coming week. Staffers and some

LOS ANGELES—To the hundreds of air personalities who don't use them, show prep services might seem like a "cheat sheet" for jocks with little time on their hands, or those who lack creativity. But to the jocks who lack creativity. But to the jocks who lack creativity. But to the jocks who lack creativity personalities in the most celebrated personalities in the most celebrated personalities in the missiness, show prep services are an irrabulable resource not only for one-time to the control of th

Charlie Tuna from sports talk KMPC Los Angeles, Ichabod Caine from country KRPM Seattle, and the Byrd from album rock KSHE St. Louis are among the many personalities from every format and daypart that subscribe to such services.

Some jeets have even found there is money to be made in launching their own show prep services. In addition to converb tiks, WOW. AM-FM Ornaha, Neh, morning man Don Glaze's The Bits Network offers such hard-to-find phone numbers as Jay Leno's borne number. The year-old daily computer service, like many such services, also offers promotion ideas, job openings, and a bulletin board for subsortbers to send mes-

sages to each other. Kidd Kraddick, morning man at KHKS Dallas, started his service, Bit Board, "by accident" in 1990. "I pretty much had a certain level of disdain for many of these services. Most of them are done half-assed," he says. Kraddick and a crew of such radio favorites as KKLQ (Q106) San Diego jocks Jeff and Jer and KSOL (Wild 107) San Francisco morning man Mancow Muller used to pass around ideas via computer until it caught on to the degree that Kraddick thought he could make some money from the informal networking. In 1991, he began offering Bit Board commercially, gearing it toward high-profile shows such as KIIS Los Angeles' Rick Dees and WPLJ New York's Scott Shannon and Todd Pettengill. Bit Board 2, geared toward the 25-54 demo, and Bit Kicker, geared toward country

These services are meant to be

used as tools for jocks rather than as a substitute for creativity, says American Comedy Network AE Adrienne Munos, whose company specializes in show prep services.

Glaze agrees. "I don't think this kills creativity or spontanelty," he says. "This is not one-liners. This gives a jock a good idea of what's going on around the country, and engage and the country, and the says of the says for midday jock at KNEV Reno, Nevada, and president of the faxed show prep service Bitman, says few of his subscribers are completely dependent on his faxes for material. They use them to sup-the says of the says o

ative." he says.

Some users, however, are lazy and use the bits as is, says Ron Stevens of Stevens and Grdnic's Daily Comedy Exclusive.

Although jocks pay to be part of the services, in some cases they are also required to contribute to them. "The Bits Network" requires its 25-30 subscribers to pay \$27.5 a year and also to input one page each week of bits, ideas, and messages. In return, subscribers can download everyone else's reports and also receive the Bits Network Newsletter.

"It's like a brainstorming session ... to find ways to fill four hours every day," says Glaze. "It's like having a writing staff"

ery use; see the second of the

ACN and Stevens and Grdnic's Daily Comedy Exclusive offer services on CD. However, not all the bits on the disc are fully produced. Some are partial bits to which the jock needs to

For 11 years, ACN has offered 10 bits a week as well as a newsletter that suggests how to use the bits and a rundown on what to expect in the coming week. Staffers and some freelancers compile the material for 200 subscribers. The network uses an open rate card based on Arbitron ratings.

Stevens and his wife, Joy Grdnig, whose show is part of All Star Radio, have been offering their service on a barter basis for 10 years. The CD contains 35 comedy tracks, issued four-page newsletter. The first 25 tracks include complete, fully produced music beed, inglete, and comedy drops, The remaining tracks are comedy elements to which jocks must compile the material, which goes out to 455 subscribers.

Jocks say the services are useful (Continued on page 69)



Top Honors. Spanish network Cadena Radio Centro recently won the Golden Mike Award for best radio network news service with its investigative program on Mexicans crossing the U.S.-Mexico border, at Tijuana. From left are CRC ND Antonio Gonzalez, ORC president Barrett Alley, and CRC GM Richard Santiago.

to.

Upstart Australian Station Makes Waves Forced Off The Air, Amateurs Gain Media's Support

■ BY GLENN A. BAKER

MELBOURNE—If it weren't so real, and if it weren't taken so seriously by so many people, a radio battle brewing here might seem more like fodder for a classic teen angest film seriot.

Picture the scene: A bunch of high-spirited kids decide to start up a backyard radio station to play their favorite music; the adventurous station becomes an overnight who hears it; survey figures show the station outrating the top FM rock broadcasters; the heavy hand of authority steps in and forces the station of the air; and the popular station of the air; and the popular plucky kids, turning the tunied into national prime-time news.

national prime-time news. Even for a film script, it might be far-fetched. As a real-life secario, however, it has shaken up Australian radio and caused the community to question strict government controls over broadcasting and restrictive teen playlists. HITZ-FM came into being three months ago, in a disused office months ago, in a disused office

months ago, in a disused office building in the Melbourne suburb of Moorabin, as a community station on a 90-day transit permit, the kind traditionally extended to test equipment and establish community recognition. It was staffed by amateur, unpaid volunteers, all under 30, and adhered to a charter based upon a survey titled "Build Your Own Radio Station," conducted in record stores and schools during the past three years. The station eschewed test broadcasts, went into full operational mode from day one, and programmed dance music-much of it requested over the five constantly busy telephone lines into the chaotic studio

The station gave around-theclock airtime to the sort of new cult acts which, if played at all on commercial stations, are hidden

away in the evening hours. With hard rock and even grunge receiving just nodding acknowledgement, HITZ-FM went for the transient teen throat via the likes of Cut'N'Move, DJ Stefi, M-People, East 17, Robin S., Tevin Campbell, and EYC, all blitzing away at up to

130 beats a minute.

With the exception of a few hundred fliers and stickers, the station relied primarily on word-of-mouth

for promotion.

It all seemed rather remote to
the "real" radio stations until the
release of the most recent AGB

'HITZ is new and fresh and run by the youths themselves'

McNair ratings survey, which saw the station leap from 1.8% to 15.1% in the 10-17 demographic, and 3.3% to 12.8% in the 18-24 zone, actually outrating such incumbent giants as FOX-FM.

But these astonishing ratings could not save HITZ-FM when its 90 days were up March 11. Although a 30,000-signature petition pleading for an extension was presented to the Australian Broadcasting Authority, and the body was lobbied by the hosts of current-affairs TV shows, various public figures, and editorial writers from major daily newspapers ("The federal government should tune into what the voice of youth is saying," noted one), broadcasting minister Michael Lee did not exercise his power to intervene in the matter and order the permit extended. This may well be related to formal opposition to such an extension from FARB, the commercial broadcasters' industry associa-

Lee Simon, PD of Melbourne's top-rated FM rock station, 3MMM- FM, has said, "Commercial radio stations have to pay millions of dollars to secure a license to broadcast. The question that needs answring its Can radio stations operating under a commercial broadcast license be said to be on a level playing field with community radio stations which can attract similar levels of revenue without the initial outgoing and ongoing initial outgoing and ongoing

initial outgoing and ongoing costs?"
Rhys Holleran, GM at high-rat-ed FM pop station TTFM, adds, "If you want to be a commercial broadcaster, you should be, but all the requisite responsibilities that go along with being a commercial broadcaster should be adhered

Unleas the broadcasting minister bows to popular opinion and orders a permit extention. HITZ-FM cannot secure another 90 days of airtime until the end of the year, and cannot be considered for a full commercial license until the end of 1995. Even then, it would have to compete with needy-case applications from remote areas.

But station manager Anton Vanderlely does not have that sort of patience. "We've proven that this service is needed," he says. "I only hope that we are not mere!" jetfective market research for someone else, at the expense of a lot of hard work from the volunteers at HITZ-FM"."

The record labels also are hoping for a reprieve for the station. Mushroom Records head Michael Guinski is among those who have lent their support. "HITZ has glaringly showed the frustration of the existing radio formats," he says. "HITZ is new and fresh and run by the youths themselves."

Assistance in writing this story was provided by Nui Te Koha and Katherine Tulich.



Taking The High Road. Sass Jordan, talking up her MCA rock single "High Road Easy," stands in for a taping of Global Satellite Networks' "Rockline." Pictured, from left, are "Rockline" host Steve Downes; Jordan; "Rockline" producer Jim Villanueva; and bassist Tory Reyes.

of the week. **Don Kelley** WMJX Boston

WMJX (MAGIC 106.7) Boston's 6.6 12-plus share in the fall Arbitron book not only was the station's best ever, it also was the highest share any AC station in Boston has ever received, according to OM Don Kelley. It is also the highest current share of any AC station in the top 10 mar-

kets, with the exception of full-service WJR Detroit. Although he knew the station had been performing well. Kelley says WMJX's 5.3-6.6 jump from the summer book was "kind of a startle. I knew we were cruising for a good book but I almost fell off the chair on that one " he says

The station is currently No. 2 in the market 12-plus. Kelley, who also oversees country WBCS and ethnic WMEX, is embroiled in a competitive five-way AC battle in Boston, where he goes head-to-head with WBMX (4.6-4.3), WSSH-FM (3.8-4.1), WBOS (3.6-3.7), and WPLM-AM-FM (1.2-1.5), as well as oldies WODS (4.6-4.1). Even with each station focusing on a different niche, Kelley says, "A lot of currents we play are currents you can hear on five different stations... The core is very similar in three or four stations, but there is a concentric circle in the mid-

dle and everyone goes off in a different direction." Surprisingly, Kelley says the station with which Magic storically has shared the most audience is top 40 WXKS-FM (Kiss 108), possibly because the two station are next to each other on the dial As a result he save the Magic audience's familiarity with new music is higher than that of most AC stations.

Magic's current music mix is '80s- and '90s-based, with one 70s song an hour and one '60s song every other hour. The nix also includes two currents and one recurrent per hour

Here's a recent afternoon hour: Steve Winwood, "Roll With It", Natalie Cole, "Miss You Like Crazy", Bruce Hornsby & the Range, "The Way It Is", Rod Stewart, "Reason To Believe"; Eurythmics, "Sweet Dreams"; Charles & Eddie, "Would I Lie To You"; Billy Joel, "Just The Way You Are"; Bill Medley & Jennifer Warnes, "(I've Had) The Time Of My Life"; Foreigner, "Waiting For A Girl Like You": Jimmy Cliff, "I Can See Clearly Now"; Paula Abdul, "Blowing Kisses In The Wind"; and Journey, "Faithfully."

Kelley's radio career started at WMRC Milford, Mass., and included stints with groups like Knight Quality Stations, Sconnix Broadcasting, NewCity Com and Capitol Broadcasting, and stations like WHEB Portsouth, N.H., WOCB Cape Cod, Mass., WFTQ Worcester, Mass., WYYY (Y94) Syracuse, N.Y., and WWMX (Mix 106.5) Baltimore. He returned to Boston as OM of WMJX in January 1990.

When he arrived, Kelley found Magic "in a real tight battle with WSSH-FM. When I got here I started moving the music forward," dropping artists like Barry Manilow and Barbra Streisand and replacing them with artists with more contemporary images, like Rod Stewart, Michael Bolton, and Mariah Carey. "The music was in the process of evolving," he says. "Starting in the fall of 199I I moved the era forward, (and) all the wimp artists went away. Kelley also upgraded the station's on-air presentation

and put "a lot of money" into television. WMJX has been pretty consistently in the 5 shares ever since.

are recently, Kelley made a clock adjustment to two topsets an hour, which he says "seemed to help our more music image." He also hired local personality Tom Bergeron from crosstown WBZ for mornings last summer. That was a shift in direction to put a high-profile morning show on," says Kelley, who describes Bergeron as "a very funny guy, but clean

Other than TV, the station does almost no marketing, but is fairly active promotionally, giving away weekend trips on a regular basis, along with smaller prizes like movie premiere tickets.

"All our marketing is focused on at-work," says Kelley. We picked one avenue [TV] and picked one image [at work], and it has really worked."

The station, which is positioned as "continuous soft rock," targets 25-54-year-old females, but skews a little younger at night, where the 'Bedtime Magic' show has "a uge following in [college] dorms," according to Kelley.

Although CBS Radio and others have cited Boston as a good potential home for the latest hot radio format, '70sbased oldies, Kelley is skeptical about the format's longterm viability

Three kinds of songs were hits in the '70s . . . the wimpy John Denver/Olivia Newton-John/Carpenters (music) that nobody has much interest in anymore, the AOR-edged stuff that is the basis of classic rock, or the disco stuff, he says. "The problem [with '70s music] is there's not that much to choose from, and you don't have that one group of songs that is evergreen like you did with the '60s
"I question the legs on that format," he adds.

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N 28 85 N ADTIST NOW AND FOREVER BICHARO MARX ◆ PHIL COLLINS 3 14 THE POWER OF LOVE ◆ CELINE OION BREATHE AGAIN TONI BRAXTON 4 4 WITHOUT YOU A MADIAL CAREY

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(22) 23 (24) POCK AND BOLL DREAMS COME THROUGH A MEAT LOSE 26 29 ALL ABOUT SOUL • BILLY IDEL 28 28 18 ◆ JANET JACKSON 11 12 ALL THAT SHE WANTS ACE OF BASE 28 18 28 ◆ THE CRANBERRIES 18 BABY I LOVE YOUR WAY 29) BIG MOUNTAIN 31 15 FOR WHOM THE BELL TOLLS · BEE GEES 30 29 31 I'D DO ANYTHING FOR LOVE 31 30 30 26 A MEAT LOSS

* * * HOT SHOT DEBUT * * * REAUTIFUL IN MY EYES JOSHUA KADISON. (35) NEW > OH NO. NOT MY BABY 36 35 37 BETTER THAN YOU ◆ LISA KEITH 35 39 38) NEW > IN THE TIME IT TAKES DETH NIELSEN CHARMAN ◆ MADONNA (39) NEW ▶ TIL REMEMBER RAIN ◆ MADONNA 40 39

Tracks showing an increase in detections over the previous week, regardless of chart mo

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Top Bidder For U.K. License Plans All-Talk ■ BY JEFF CLARK-MEADS fer of 2.76 million pounds. That offer The highest bidder for the INR3

LONDON-The highest bidder for the U.K.'s third national commercial radio franchise is planning to use virtually no music in its programmingbut the highest bidder has never won a national license here The U.K. Radio Authority's tradi-

tional disdain for organizations it feels have offered too much money may now leave the door open for a rival company that is planning to carry music in its broadcasting. Six com panies applied to the Radio Authority for the U.K.'s third Independent National Radio (INR) franchise when the deadline for hide arrived March 15

The Broadcasting Act stipulates that the new service, which will join current INR stations Classic FM and AM rock broadcaster Virgin 1215, must be at least 51% speech based, and that its music content must not significantly overlap with existing services

license is Talk Radio U.K. with a bid of 3.82 million pounds a year, more than 1 million pounds higher than its nearest rival. However, neither Classic FM nor Virgin was the highest bidder when it won its respective franchise. The authority decided in these eases that those who had outhid them were not viable licensees In effect, the authority felt that the higher hidders could not sustain the

ts they were pr In that light, radio industry observers in the U.K. are now asking whether Talk Radio has pitched its bid too high. Company spokesman Christopher Turner counters, "It depends on your cost base." Talk radio is recurded as having the cheanest of the broadcast formats, being based on a minimal news content and exensive call-in programming. (In the U.S., N/T actually is one of the most expensive formats to program.)

Its nearest rival in the franchise hidding is Newstalk II K. with an of-

is followed by the first of the bidders with music content, Apollo Radio. A subsidiary of ILR group Chiltern Radio, Apollo has offered 2.27 million pounds and says that its news, sports, and information program ming will be augmented by soft AC music

The other hidders are recently disenfranchised London N/T organization London Broadcasting Company (2.01 million pounds), First National Entertainment Radio (1.55 million pounds), and Jim Black Broadcasting (I.04 million pounds). Only the London Broadcasting Company says it would earry "some music. The INR3 service will be on the

AM frequencies currently being vacated by BBC Radio I, which has switched to FM. The Radio Authority aims to award the license before the end of the summer

Jeff Clark-Meads is U.K. bureau chief for Music & Media

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6	6	5	13	I DON'T WANNA FIGHT	◆ TINA TURNER
7	8	_	15	IF I EVER LOSE MY FAITH IN YOU	◆ STING
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3	9	10	38	JUST ANOTHER OAY	◆ JON SECADA
10	10	7	5	HOPELESSLY	◆ RICK ASTLEY

Recurrents are felles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have disopred below the top 20.

◆ JANET JACKSON

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5)	32	39	3	DISARM ◆ SMASHING PUMPKINS SMASHING PUMPKINS WICH
	24	26	8	RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES ATUMED ATUMED
	27	29	22	FOUND OUT ABOUT YOU
	25	28	20	MOTHER DANZIG
_	19	15	9	BOX OF MIRACLES BAREFOOT SERVANTS BAREFOOT SERVANTS
9				
-	23	21	12	ANIMAL + PEARL JAM
,		21	12	BAO THING • CRY OF LOVE
2	23	-	_	BAO THING PRISON SEX PRODUCTION BAO THING COLUMBA PRISON SEX PTOOL
0	23	30	23	\(\) \(\)
0	23 26 33	30	23 6	BAO THING CRY OF LOVE BRIGHTH ONLINE PRISON SEX TOOL MAKE TOW 200 300 4 CRY OF LOVE COLUMBA 5 TOOL 200 200 200 200 200 200 200 200 200 20
	23 26 33 40	30 34 —	23 6 2	S COLLECTIVE OF THE STATE OF TH
2033	23 26 33 40 34	30 34 —	23 6 2 7	BAO THING COLLEGE COLL
	23 26 33 40 34 37	30 34 — 36 —	2 7 2	No. No. No.
	23 26 33 40 34 37 29	30 34 36 31	23 6 2 7 2 20	ADD TRING CONTROL OF C
	23 26 33 40 34 37 29 36	30 34 36 31 	23 6 2 7 2 20 2	THE OF THIS CONTROL OF THE STATE OF THE STAT

Tracks showing an increase in detections over the provious week, regardless of claim movement. Aurpower awarded to records which altium 750 detections for the first time. ◆ Videockip availability. □ 1994, BilliboardSPI Communications

			ALI	BUM ROCK RECURRENT	TRACKS
1	1	1	24	PLUSH	◆ STONE TEMPLE PILOTS
2	2	3	19	PEACE PIPE	◆ CRY OF LOVE
3	3	4	27	ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ WHON
4	4	2	15	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
5	5	5	19	HEY JEALOUSY NEW MISERABLE COPERIENCE	♦ GIN BLOSSOMS
6	6	6	36	HARO TO HANOLE	◆ THE BLACK CROWES AMERICANTEPRISE
7	7	-	39	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMISES
8	8	9	22	GOT NO SHAME	BROTHER CANE WAGEN
9	-	=	53	EVEN FLOW	◆ PEARL JAM EPC
10	-	-	19	CRYIN'	◆ AEROSMITH

s are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have

Spanish Nets Jockey For Stations

smong 24-hour Spanish-language networks is at an all-time high. Cadena Radio Centro, Satelite Radio Bilingue, and Radio Labio all are vving for a limited number of Spanish radio

The oldest of the three is Cadena Radio Centro, which bowed in 1987 on





aix affiliates. Today the network, which is owned by Mexico's largest radio broadcasting company. Grupo Radio Centro, has 61 affiliates in the U.S., 15 in Guatemala, four in El Sal-

vador, and 12 in Puerto Rico. Cadena, which is the only Mexican owned radio company publicly traded on the New York Stock Exchange, offers a mix of contemporary Spanish. regional Mexican, and some salsa music, along with news and specialty

programming. Satelite Radio Bilingue debuted Sept. 16, 1993, and is up to 50 affil ates. (Eight are full time, the re take between five and 12 hours of pr gramming.) Its musical emphasis on Mexican folk and Afro-Caribbea rhythms. The network works wit Radio Educacion and other Mexica public broadcasters to bring Mexico news and views to U.S. audi

The newest competitor is Rad Labio, a 24-hour Spanish talk ne work that bowed Nov. 1, 1993, on 1 affiliates (Two affiliates take the ne work full time, the rest take certa dayparts.) The all-talk network offer personalities like Professe Francisco Avelar, whom networ president Juan Andres deHaset calls "our version of Rush Lin

The growth of Spanish radio in th country during the last three year and the breakdown in agency and a vertiser biases against the format audience have contributed to th growth of the three networks. C dena Radio Centro GM Richard Sau tiago says, "The growing presence Hispanics is a viable alternative to a vertisers. Many major agencies have opened up some sort of Hispan shop, and when the No. 1 stati the No. 1 Hispanic market [KLA Los Angeles] is a Spanish station, opens people's eyes. The same occur with KXTN in San Antonio."

However, Santiago doesn't thir there is room for three 24-hour ne works, "Even with diversity, there still a limited amount of Hispanic st

Satelite Radio Bilingue PD San uel Orozco says he hasn't felt th competition yet. "There is a need or there for this type of service," I says. "The competition is not the hard yet, but it's growing fast, Ver soon it will be a very competitive ma ket out there.

DeHaseth says he launched the 2 hour talk network, Radio Labio, b cause it was a "niche in the mark that no one has met. People have been



by Carrie Borzillo

under the impression that Latinos . . are not interested in debate, just dancing and liquor. Those miscone tions are finally being thrown out," he

News is the biggest part of both Cadena Radio Centro and Satelite

Radio Bilingue, Santiago explains, "It's more essential to Spanish stations than . . . Anglo stations because this community really needs to stay in touch with back home Earlier this year Cadena won the Golden Mike Award for best radio

gative piece on Mexicans crossing the U.S.-Mexico border at Tijuana. Even though the networks are struggling to get more full-time affili-

ates, each network head is optimistic about the future DeHaseth is aiming to get affiliates

in the top three markets-Los Angeles, New York, and Chicagowithin the first year. "Our product is so new—it's an educational process with stations," he says, "Many are just so used to music

that they're not sure what to make of an all-talk Spanish format." Orozco says that while most of the affiliates take the network for its news, 15 stations are considering go ing full-time with Satelite Radio Bi-

Barrett Alley, president of Cadena Radio Centro, says the network has (Continued on next page)

Rillhoard.

FOR WEEK ENDING APRIL 2, 1994

Modern Rock Tracks

¥	٦¥	2 × ×	N W	TRACK TITLE ARTIS ARBITUTINE CARCUSTINE CONTROL CARC
①	4	10	3	* * * NO. 1 * * * THE MORE YOU IGNORE ME 1 work of No. 1 * MORRISSE WASHALL AND 1 SHETZLEPSS
(2)	ı	1	10	GOO TORI AMO MICE THE PICK AT LAST
3	3	4	6	RETURN TO INNOCENCE DE ENIGM.
4	2	2	11	MMM MMM MMM MMM ◆ CRASH TEST DUMMIE GOD SHAFFLED HIS TELT ARREST
5	5	3	8	NO EXCUSES ◆ ALICE IN CHAINE AUGUST AUGUS
6	6	5	15	LOSER BECI MILLOW GOLD DOLLETTE
7	7	6	5	13 STEPS LEAD DOWN ♦ ELVIS COSTELLI BOULA YOUTH
8	9	13	16	DISARM SMASHING PUMPKING SMAS
9	8	11	8	LEAVING LAS VEGAS ◆ SHERYL CROW
10	12	9	18	ALL APOLOGIES • NIRVAN
11	10	8	19	MR. JONES COUNTING CROW AUGUST AND DISTRICTURES AFTER COUNTING CROW
(12)	19	25	3	CAN'T GET OUT OF BED THE CHARLATAN PROJES SANOUT BALLANTI CAN'T GET OUT OF BED OF THE CHARLATAN PROJES SANOUT BALLANTI OF THE CHARLATAN OF THE CHARL
13)	14	16	7	EVERY GENERATION • FURY IN THE SLAUGHTERHOUS
14	11	7	11	GET OFF THIS CRACKE
15)	18	24	3	LONGVIEW • GREEN DA
16)	16	17	4	SPOONMAN • SOUNDGARDET
11)	15	18	7	BACKWATER
(18)	21	28	6	* * * AIRPOWER * * * ELDERLY WOMAN BEHIND THE COUNTER PEARL JAN
19	17	14	25	LAIO + JAME
(20)	NE	*	,	* * * AIRPOWER * * * I'LL TAKE YOU THERE THE THIRD SOLUTIONS THE CONTROL OF SOLUTIONS THE CO
21	13	12	10	WATCH THE GIRL DESTROY ME POSSUM DIXO
(22)	22	_	2	* * * AIRPOWER * * * POSSESSION FUNDAMENT TOWARDS ECSTAGE *** *** ** ** ** ** ** ** **
(23)	25	_	2	POSITIVE BLEEDING ◆ URGE OVERKIL
(24)	NE	N Þ	1	YOU MADE ME THE THIEF OF SINEAD O'CONNO! WITH MARK OF THE TATHET SOUND MAKE
(25)	28	_	2	CUT YOUR HAIR ORDORG SAM GROWED BAIN PAVEMEN MARGO
		22	23	TODAY • SMASHING PUMPKIN
(26)	24		-	DREAMS • THE CRANRERRIE
26) (27)	24	_	22	
~	-	- 15	22	BIG TIME SENSUALITY BURNEY BIG TIME SENSUALITY
21)	26	 15 23		

New Stern Complaints Bring A Rebuke From Quello

WASHINGTON, D.C .- Two new indecency complaints against Infinity Broadcasting's Howard Stern broad-casts on WWKB Buffalo, N.Y., be-tween Nov. 17, 1993, and Feb. 22. 1994, were filed March 4 by a pseudonymous listener calling herself Susan Jones, according to an FCC

The complaints are being inspected by the complaints and investigation office of the FCC's enforcement division, which will forward its findings to the Mass Media Bureau.

Although possible action on the complaint is months away, commissioner James Quello has already stated publicly, at a Federal Communica-tions Bar Assn. meeting March 17, that if the complaints are found to be actionable, they could result in serious enforcement action.

Quello told attendees that "if the facts dictate that further conclusion, I will confront the issue of a possible FCC administrative hearing as a sad

Quello also said, in reference to Infinity's \$1.6 million in unpaid indecency fines, that "it is obvious the fines have not had a deterrent effect." Even though Quello's remarks were made at an in-house FCBA meeting.

they have not gained the blessing of at least one other commissioner. The Associated Press quoted comoner Andrew Barrett as saying,

Interen Studies

Country Listeners

NEW YORK-New studies keen

churning out proof of the demo-graphic desirability and spending

er. The latest such study comes

from the Interep Radio Store's re-

owners, among adults with indi-

vidual incomes of more than \$30,000 a year, and among adults with household incomes of more

Country radio is also the No. 1

format among professionals and managers, 18.7% of whom listen

to the format. In this group, coun-

try is followed by preferences for N/T (14%), AC (13.2%), album rock

(11.1%), and oldies (8.3%), the

study says.

Of all country music listeners
nationwide, 25% live in central city

areas, 42% live in metro suburban

areas, and 33% live in nonmetro-

politan areas. Not surprisingly,

(47%) reside in the South, Across

the rest of the country, 26% of

country listeners live in the Mid-

west, 17% in the West, and 10% in

Sixty-six percent of all country music listeners are in the advertis-

PHYLLIS STARK

he majority of country listeners

According to the study, country radio is the No. 1 format among college graduates, among adults employed full time, among home

search division.

than \$60,000 a year.

wer of the country radio listen-

lip." This apparently riled Quello, who replied that Barrett's remark

O CHEERS: LEASING AD BILL PASSES Radio stations soon will be airing loan and lease commercials that com

WASHINGTON ROUNDUP.

te with TV leasing ads, now that the Senate has passed S.1275, a bank ing bill that allows the airing of adssuch as those for auto loans and leases-without the need for mindnumbing "small print" disclosures.

The House passed a similar mea-sure last year. In both versions, to be reconciled in conference committee. listeners can call a toll-free number to get the disclosure information. The industry has said that the ads could bring upward of \$60 million a vear in new advertising revenue.

NAB LIKES SENATE HIGHWAY BILL The National Assn. of Broadcast-

ers has applauded the Senate version of the Information Superhighway Bill, S.1822, sponsored by Sen Ernest Hollings (D-S.C.).

The Senate's rewrite of the Communications Act gives radio and TV stations greater flexibility to offer new

SHOW PREP SERVICES (Continued from page 66)

for timely events. "The great thing about it." says Kraddick of his service. "is with 200 subscribers, when something happens you can bet that one of these guys will have it first or have the phone number you need.

In addition to delivering two CDs a month, ACN also offers some bits via satellite so that "subscribers don't lose out if something hot comes up.

dio broadcasting and HDTV, and the tools to compete against cable, telco,

The lawmakers got the broadcasters' nod even though they will have to pay fees to offer new services. Broadcasters also told legislators that new services would not supercede primary public service obliga-tions and local input.

Also coming up on the Senate side a hearing to determine if radio/TV ownership rules should be further reaxed in light of new communications policies urging competition.

NAB TO HOLD LICENSE RENEWAL TALKS With the increased attention the

FCC is paying to to-the-letter compliance by stations of remaining commission rules (e.g., unauthorized phone calls on air, EEO, indecency, inadequate public files), the NAB has announced it will hold a series of regional seminars on license renewals. NAB will hold the first one May 10 at the Holiday Inn Monticello in Char-

lottesville, Va., and the second May 17 at the Holiday Inn Charleston House in Charleston, W. Va. Broadcasters in D.C., Maryland,

first to be invited because they have the earliest date in the FCC renewal

SECOND COWAN TO HEAD YOU Geoffery Cowan, a communica-tions attorney and former public

broadcasting official, has been named the 29th director of Voice Of America, the overseas government radio operation. Cowan's father, Louis G. Cowan, was VOA's second direc-

tor and served from 1943-45. The younger Cowan's name also circulated last year as a possible FCC chairman candidate.

KAHN SUES OVER AM STEREO AM stereo pioneer Leonard Kahn

has taken his case to the U.S. Court of Appeals, arguing that the FCC act-ed improperly when it chose the Motorola C-Quam system last year as the national standard.

The court will call for briefs in the case this spring, but arguments may not come until fall.

The FCC has not made a decision on whether or not to hold off on a formal C-Quam standard ruling in light of the lawsuit.



listener appreciation party. Pictured, from left, are band member Larry Kimpel; WNUA promotion manager Catherine Brown; WNUA jock Denise Jordan-Walker: WNUA GM John Gehron: Scott: band member Tom McMorran: WNUA promotion director Tracey Thomas-Knox; and band members Johny Friady and Jerry Lopez.

NETWORKS AND SYNDICATION (Continued from preceding page)

en a steady growth since its debut. The first year I was there we did \$500,000 [in revenue]. Now we do \$8 million . . . Focusing our news on Latin America was instrumental to our success. But I think the secret to our success is our specialty programming."

ome of Cadena's shows include a talk show hosted by Cristina Saralegui, which Alley calls the Spanish version of Oprah Winfrey, and vi-gnettes with actor Ricardo Montal-

Cadena also secured the rights for the World Cup soccer tournament. Alley says of the competition, "I wish them all the success. I believe it will increase the pie. We'll still get the lion's share of the billing, but I think our share could drop as the pie gets bigger."

AROUND THE INDUSTRY SupeRadio's "Urban Mixx" adds

WKKV Milwaukee, WQOK Raleigh, N.C., and WTLC-FM Indianapolis to

its affiliate list. It also added the "Victoria's Secret Mix," a mix of old and new school music named after WTLC PD Vicki Buchanan, who created it. Also, "Urban Mixx" operations director Frank Weislinger adds director of international affiliates du-

SupeRadio also signed KUBE Seattle and WHJX Jacksonville, Fla., for "Supermixx," which has both mainstream and top 40/rhythm ver-

In April, National Public Radio will begin to syndicate "Latino USA," a news and culture program on Latino ssues hosted by Maria Hinojos The show was launched in May 1993 by the Center for Mexican American Studies at the University of Texas, in partnership with NPR member staon KUT Austin

Also in April, NPR will present a series of four hourlong specials ad-dressing child abuse in America called "Breaking The Cycle: How Do We Stop Child Abuse?"

Disney-MGM Studios signs "The Don McDonald Show" as its third live network broadcast from the Walt Disney World resort. Disney also broadcasts "Super Gold" and "Better Lawns And Gardens" live from its

Motown Records and Bailey Broadcasting Services have teamed to present "Marvin Gave: We Miss You," a two-hour special scheduled to air April 1-2. Listeners are eligible to win Motown's four-CD boxed set, which includes "Let's Get It On." "What's Goin' On," "Here My Dear," and "In Our Lifetime."

nathan King joins David Baron feld Entertainment's "The World's Greatest Hits" as its U.K. music correspondent. King created "The Tip Sheet," a weekly music trade publica-

tion in the U.K., last year. Philip Boroff, a reporter for American Public Radio's "Marketplace," has been named deputy New York bureau chief of the business and economic program.



ek of March 13, 199





the Northeast.

Ownership Of KING Given To Arts Groups: Fla. Citrus Commission Squeezed Over Rush

THE ELDERLY SISTERS who own classical KING-FM Seattle have made a surprise donation of the \$9 million station to the major players in Seattle's classical music community, according to the Seattle Post-Intelligencer.

Priscilla "Patsy" Bullitt Collins and Harriet Bullitt, whose family has owned the station since it signed on in 1948, have relinquished ownership to a nonprofit corporation made up of the Seattle Opera, the Seattle Symphony Orchestra, and the Corporate Council for the Arts, although the two sisters will take seats on the corporation's board of directors and are funding an endowment to "support the station in hard times, so it won't be a financial drain," according to the paper. Profits from the station will be divided equally among the three organizations.

Sister station KING-AM, which is N/T, will be sold "when the right offer comes along," the paper reports.

In other news, the Associated Press reports that a Florida state senate mittee showed its displeasure with the Florida Citrus Commission for hiring Rush Limbaugh as its spokesperson by holding up the confirmation of three commission appointees.

The wire service quotes Sen. Peter Weinstein as saying, "We're looking for people who will present the best possible image for Florida citrus-not people who will engender hate, disregard for minorities, or represent any political philosophy . . . I just wonder what prompted them to hire somebody so unbelievably controversial, rather than a spokesperson who more accurately reflects the mainstream thinking in this country."

Past Citrus Commission spokesper-

sons have included Burt Reynolds and Anita Bryant.

For his latest publicity stunt, syndicated morning man Howard Stern has announced that he is seeking the libertarian nomination for governor of New York. His platform includes three planks: reinstatement of the death penalty (opposed by current Gov. Mario Cuomo), improved collection of highway tolls to speed up traffic, and the institution of lows that would permit road construction crews to work only at night. After meeting those goals, he says he would resign. Stern is currently heard in four New

markets: New York City (WXRK), Albany (WKBQ-FM), Buffalo (WWKB), and Rochester (WRQI).

Prepare to be confused. In what they are calling an "intellectual property transfer," Opus Media Group and Holt Communications Corn have signed a deal in which the two companies will swap the call letters and formats of their stations in Jackson, Miss. Under the agreement, which is effective Friday (1), Opus will give Holt the call letters and format of oldies FM WTYX in exchange for those of Holt's urban FM WJMI and gospel WOAD. WTYX will move from 94.7 to 99.7, trading places with WJMI. Gospel WOAD will move from 1400 to 1300, swapping with WKXI-AM, which simulcasts the urban AC format of WKXI-FM. At the same time, Opus has acquired WKXI-FM from CSB Inc., and Opus and Holt have entered a time-brok

age agreement that will allow Oous to simulcast WKXI-FM on Holt's 1400 frequency. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's

PROGRAMMING: KYA GOES COUNTRY Following its sale to Alliance Broadcasting, oldies KYA San Francisco will flip to "Young Country 93.3," with new call letters to follow shortly. KYA sales manager Will Schutte is upped to station manager. Former WOFX Cincin-



with Eric Boehlert & Carrie Borzillo

nati PD Lee Douglas joins as PD. Afon driver John Mack Flanagan and night jock Silvia Chacon exit. Chacon moves to crosstown KFRC for evenings, replacing Howard Hoffman. Former KSLX Phoenix morning man Jeff Dean joins for afternoons, KFRC P/T jock Beth Bacall joins for eve-

Look for KYW Philadelphia GSM Blaise Howard to join KKHI-AM-FM San Francisco as GM, following the sale of stations from Buckley Broadcasting to Group W ... WOGL-AM Philadelphia flips from oldies to all-sports as WGMP ("the Game"). The station had already been carrying syndicated sports programing in overnights and on weekends.

Back Bay Broadcasting has agreed to purchase WEEI Boston from Boston Celtics Communications for a reported \$4 million. Back Bay will begin programming and selling the station's advertising immediately. Back Bay partner Ross Elder takes over as WEEI's GM, replacing Aaron Danlels. WEEI will remain an all-sports format, but Celties play-by-play moves to crosstown WHDH.

Robert Harlow joins KLDE Houston as PD, replacing former PD/morning man R.C. Rogers. No replacement has been named in mornir most recently was with KKSN-FM Portland Ore

WFOX Atlanta PD Dennis Winslow exits and has not been replaced . . . KQKS (KS104) Denver PD Chris Davis exits and can be reached at 303-254-8852. Craig Jackson replaces him. Former WKLX Rochester, N.Y., PD Al Brock joins WKLR Indianapolis in that capacity. He replaces Roy Laur-ence, now at WXTR Washington, D.C. Randy Kabrich has been retained

as group consultant for Beasley Broadeast Group. Former WJMO-FM Cleveland PD Kelth Clark has been named OM/PD at WHJX Jacksonville, Fla., replacing

Mark Shands, who exits. Consultant Jerry Clifton has been replaced by middays at WBLS New York. No re-

Don Kelly. Clark says the top 40 station will remain rhythm-based

Midday host Mary Moreira has been upped to PD at WOPA Chicago. according to the Chicago Sun-Tim WZRH New Orleans picks up Major Networks' "The Exxit" format for

overnights. KAHI Sacramento, Calif., flips from country to N/T following a local marketing agreement with suburban KNCO-AM-FM ... WKNF Knoxville. Tenn., will flip from country to top 40 Friday (1) and has applied for the new

WANS Greenville, S.C., flips from a simulcast of urban WJMZ to a simuleast of country WRIX-FM ... KTKT Tueson, Ariz., which had been doing all-sports returns to Unistar's "CNN Headline News" format.

WGRD-AM Grand Rapids, Mich. flips from all-sports to a simulcast of top 40 WGRD-FM for now, and will be announcing a new format soon Spanish KXMX Fresno, Calif., changes calls to KZFO following the station's sale to the Z-Spanish Radio

Oldies/album rock combo KMYX-AM-FM Bakersfield, Calif., which is in the process of being sold, is running Unistar's "Adult Rock & Roll" until a new format can be implemented by the new owners ... WXBQ-AM Johnson City, Tenn., flips from simulcasting country WXBQ-FM to talk.

WKSF Asheville, N.C., flips from top 40 to country following the takeover of the station by Osborn Communications. The entire staff is out, including Heritage Media VP/prong J.J. Cook (704-252-3726). APD Bill Catcher, and MD Nikki

At WHHY (Y102) Montgomery Ala., morning man Bill "the Bird-man" Thomas is upped to OM, replacing Larry Stevens, now at crosstown WSYA, Night jock Mike Allen is upped to the new position of assistant nusic and program director, and retains his shift. Midday host Dean Jaxon moves to mornings, where he is teamed with current co-host Rusty Aldridge. Alisa Riley joins for mid days from Auburn, Ala. B.J. McKav from ABC/Satellite Music Network joins for afternoons, replacing Jim Larsin, who exits. Cadillac Jack rejoins the station for nights, replacing John Boy, who is now doing nights at crosstown WLWI-FM. At WXVI Montgomery, Ala., morn

ing man Tracy Larkin is upped to PD and former crosstown WSYA midds host Kenny J. Smith joins as MD/afternoon jock. They replace former PD/ MD/afternoon host Linda Moorer.

WMGV (Magie 104) Oshkosh, Wis., D'afternoon jock Ross Holland and MD/midday host Kelly Stone exit Morning man John Austin adds PD duties. Night jock Rob Michaels moves to afternoons, and former P/T jock Will Bradley is upped to middays. Austin is looking for a new night jock and wants T&Rs.

PEOPLE: WBLS GETS LITTLE As expected, KJMZ Dallas MD/midday host Helen Little is now doing

newsline.

comes in the wake of the announced local marketing agreement between three Heritage stations and Osborn Communications, which is in the process of purchasing Heritage's WWNC/WKSF Asheville, N.C., WOLZ Fort Meyers, Fla., and WNFI Daytona Beach, Fla.

TOM JOERRES, GM at WKLH Milwaukee, adds those duties at crosstown WLZR, which WKLH owner Saga Communications is in the process of buying, pending FCC approval in mid-April. He replaces Dave Purh, now at KOPA/

DAVID HAYMORE has been named managing director of ABC Radio International, where he will oversee international sales and business development. He previously was VP/GSM at Caballero Spanish Media. Also, Steve Jones has been upped from news writer and editor to producer at ABC News Radio, where he also adds rublic offsire duties

STATION SALES: WCQL-AM-FM Portsmouth, N.H., from Sunshine Group Broadcasting to Knight Quality Stations for \$1.6 million (Sunshine president George Silverman has formed a new radio group, Helios Communications); WHAR/WVHF Morgantown, W.Va., from the Harrison Corn, to Tiger Radio. a group headed by station GM Mark Mills and PD Michael Shirley, for \$185,000; KULE-AM-FM Ephrata, Wash, from Basin Street Broadcasting to the newly formed Mirage Communications Corp. for an undisclosed price.

placement has been named at KJMZ WQOK Raleigh, N.C., morning producer Melissa Wade adds MD strip replacing Chris Conners, now at crosstown WFXC/WFXK.

KRQQ Tuscon, Ariz., evening jock and interim MD Chris Kerr is upped to MD/middays, replacing former midday host Jeff Davis, who concentrates uction director duties, and former MD Toby Hood, now at MCA. APD/afternoon jock Mojo relinquishes his APD duties and moves to mor replacing Jimmy Kimmell and Mike Elliot. Kimmell is now with KROQ Los Angeles, while Elliot is normai station ownership. Former ABC/SMN personality Chris Knight joins as APD/afternoon jock, WVIC Lansing. Mich., evening personality Ryno joins for the evening duties vacated by Kerr. WBBM-FM (B96) Chicago morningshow producer Eric Gebo joins KRQQ at capacity.

WZMX Hartford midday jock Donna Baske joins WBTU Ft. Wayne, Ind., as APD/afternoon host ... KLSY Seattle overnight jock Will Johnson joins crosstown KRWM for afternoons, replacing Randy Lundquist, now at crosstown KPLZ. Mike Richardson is the new pro

duction director at WJLB Detroit. Richardson, last at WALR Atlanta, re places Ross Holland, now at WDZZ Flint, Mich. . . . WIOD Miami hires WCCO Minneapolis late-night host Phil Hendrie to host the 8-11 nm shift. He takes over for Jazz McKny who had been handling the shift since Randi Rhodes moved to afternoons in WMTX Tampa, Fla., night jock

Jenna Foxx joins KKLQ (Q106) San Diego for middays . . . KPBI Denver night jock Greg Stone joins KSJO San Jose, Calif., for nights, replacing Candy Chamberlain. The lineup for KKJZ (formerly

KKBK) Portland, Ore,'s new jazz format includes crosstown KUPL news reporter Al Caruso for morning news. KKBK interim PD Cindy Hanson becomes MD/midday host. Former WMXJ Miami P/T jock Stevie Knox joins for afternoons. Former morning man Allen Stone moves to evenings,

replacing Shaun Yu, who is upped to APD/overnights. On-air personality David Harper exits, and PD Chris Miller is handling morning duties for

Former KXYQ (Q105) Portland morning newsperson Heidl Tauber joins crosstown KEX as afternoon/evening news anchor, replacing Retur Newman. Twenty-seven-year midday vet Bob Swanson retires. Production director Bob King takes over the midday slot. Cap Hedges Agency creative director Todd Tolces joins as production director

Bob Dunning, a columnist at the Davis, Calif., newspaper Davis Enter-prises, joins KFBK Sacramento, Calif., as night talk-show host, replacing Christine Craft ... Brad Jeffries is the new afternoon jock at WOMX Orlando, Fla. Jeffries arrives from WYCO Wausau, Wis., and replaces former APD/p.m. driver Nick Sanders, who is now PD. Production director Dan Connors adds APD duties Jeanette Reese joins WHIO Day-

ton Ohio as morning news anchor Sho previously was with WMDH New Castle, Ind. . . . Former KKDJ Fresno, Calif., evening jock Carla Gonzales joins crosstown KJFX for overnights. Middayer Maria Knight exits.

WWCK Flint, Mich., night jock Terry Young joins KKSS Albuquerque, N.M., for the long-vacant afternoon position ... Former WSSX Charleston, S.C., PD John King joins KVIL Dallas for swing jock and promo production duties

CITI Winnipeg, Manitoba, morning jocks Tom McGouran and Jerry Updike (better known as Tom & Jerry) join CFMI Vancouver, British Columbia, for afternoons April 4. The duo replaces Bill Courage, who is now doing middays at crosstown CFOX . . . StandardNews director of news services John Rodman exits. Director of affiliate relations Mike Anthony replaces

Larry Nielson has been named production director at WTEM Washington, D.C. He previously held those duties at KSNN/KYNG Dallas, and prior to that was PD at KDGE Dallas.

FAR FROM SPOTLIGHT, GLASGOW FLOURISHES (Continued from page 1)

copies of its 12-inch track "Positive Education" on Glasgow's Soma Records label, just one example of the

thriving dance culture here. Glasgow "is ready to pop," says city native Alan McGee, who helped launch the careers of the Jesus & Mary Chain and Teenage Fanclub on Creation Records, the London-based label he describes as "Scotland's record company in exile."

McGee and others directly involved in Glasgow's diverse music scen warn that artists here have enjoyed a steady but low-key development that seems all but impossible "in that country to the south," as Scots wryly refer to Britain.

"It's a great place to find music," says McGee. "But the worst thing that could happen is that the English record business decides it's 'Madchester" (referring to the major-label A&R rush on Manchester in the

Nevertheless, Glasgow will open its doors to the U.K. record and radio industry April 4-9 when it hosts Sound City '94, an annual celebration of live music in the U.K. organized by the British Phonographic Industry (see page 41). With broadcasts on the BBC's Radio One FM, the BBC World Service, BBC Scotland, and radio stations throughout Europe, the highprofile event will feature concerts by erous U.K. acts, as well as work-



ps and related events in the area of film, television, and theater. Among the veteran and new Glas-gow bands on the Sound City bill are: Texas, whose 1989 debut album, "Southside," sold 1.6 million copies worldwide, according to Mercury cords, and who recently releas its third album, "Rick's Road," earlier this year;

 Horse, whose latest album,
 "God's Home Movie," has been released on MCA Records through a new deal with Oxygen Records in the

•Thrum, whose single "So Glad" on Fire Records cracked the indepen-dent singles chart in the U.K. in Januarv:

Whiteout, a rock quartet whose debut single, "No Time," has recently been released on Silvertone Reco in the U.K.:

·A.C. Acoustics, whose debut sinle, "MV/Sweatlodge," on London's El-e-mental Records, was a Pick of the Week in Melody Maker in January; and The Pastels, who have been a

presence and influence on the Glasgow pop scene since the early '80s, and who recently released the in dent single "Thank You For Beng You" on Paperhouse Records.

In lobbying the BPI last year to host Sound City '94, the Glasgow City Council outlined the musical infra-structure of this metropolitan area of 1.3 million, including a history of the staging of such annual events as the Glasgow Folk Festival and Mayfest; serous live and dance music ven-

ues; the presence of BBC Radio Scot-land and Radio Clyde; a number of daily newspapers and entertainment magazines such as M8 and the Hit List; and a student population of 60,000 helping to support numerous retail outlets.

In the streets around downtown Glasgow's Central Station, music fans have their choice of three of the U.K.'s major record retailerser, HMV, and Virgin—as well as Our Price outlets and independent shops such as Missing Records on Oswald Street, Bomba Records in the base ment of a clothing store on West George Street, and the booming basement quarters of 23rd Precinct Records, which also houses the dance-ori-ented Limbo Records and its associated labels. The neighborhood around Glasgow University, to the west of the city center, offers more music retail choices with such shops as Fopp, Scho, and the book/record outl John Smith & Son, all located along Byers Street.

The interesting thing about Glasgow is that the styles of music that seem to be popular there are not nec-essarily what's breaking on the national [U.K.] charts," says Stuart Grundy, an independent radio producer who will serve as executive producer of Sound City for Radio One FM. "They've got their own s, and they always have.

Ricky Ross of Deacon Blue, whose Glasgow band has sold 2.7 million albums worldwide on Columbia Records since its 1988 debut "Raintown, says the city's impact on a newcomer is "a much subtler thing" than the vi-sually more impressive Edinburgh, some 40 miles to the east. Yet Ross and others say there is a more adventurous artistic spirit in Glasgow, evi dent in its music, theater, and visual arts. Consider, for example, the the atrical work "Another Walk Across The Rooftops," produced last month by Strathclyde Orchestral Presentabased on the atmosph sic of the Glasgow trio Blue Nile. Many trace the current resurgence

of the music scene to 1990, when, amid city-wide restoration efforts. Glasgow won the designation from the European Union as the Cultural Capital of Europe, leading to a year long schedule of arts events and festivals and a new spirit of pride in the

Aside from its long-established tra ditional music industry, which exports the stirring sounds of Scottish pipes and drums around the globe, Glasgow today nurtures three music communities that boast distinct styles and roots: the underground dance club culture, the circle of pop and rock bands, and the acoustic-ori artists whose work draws on the Celtic tradition of strong melo dies and lyrics.

One Dove, Slam, the Time Freuency, Havana, Q-Tex, and others have emerged from the club culture, centered on such city-center venues as the Arches (beneath Glasgow Central Station), the Sub Club, and the Tunnel. A clubgoer might hear the latest mixes from Slam or the dance group Rejuvination, both on Som rds, or tracks from Havana or Q-Tex released by Limbo Records. "What we've been doing developed naturally," says Dave Clarke, who

began promoting club sessions in 1988 and launched Soma Records three years later. About half the label's sales are exports to Europe, with Germany a particularly strong



1) The Garage, Sauchlehall Street 3) Nice N Seary, 421 Sauchlehall Street 3) Center For Contemporary Arts. 350 Sauch 4) Glasgow School of Art, Sauchlehall Street 5) Glasgow Film Theater, Rose Street 8) HMV Records, 154-160 Sauchlehall Street

7) 23 Precinct Record Shop and Limbo Records flabel).

10) The Cathouse club, 9 Brown Street 11) Missing Records shop, 54 Oswald 11) Missin 12) The Ar ches dance club, Midland St 14) Sub Club, dance club, 22 Jameica S 15) HMV Records, 72 Union Street 16) Virgin Records, 28-32 Union Street 17) The Tunnel dance club, 84 Mitchell Street

market. Soma is discussing plans for a compilation of its dance mixes for release in the U.S. later this year. Limbo Records, run by Billy McKiltie and David McKenzie, has already licensed a compilation of tracks, "House Of Limbo Vol. 1," to Tribal Records in the U.S., and has other international licensing deals in the

While the grooves in Glasgow may



not be that different from those in London, the attitude is, according to One Dove co-founder Jim McKinven. Down south, they start clubs to be seen in and to be trendy in," he says. This is a traditionally poor area. People go to chibs two or three nights a ek to forget their troubles. Once you get accepted in someplace like the Arches, they embrace you, you feel safe. Sometimes it means more to you than being with your family or your friends. The geographic center of the live

music circuit in Glasgow arguably is Sauchiehall Street downtown. Coming into the city's center from the uni-versity neighborbood, the Garage and Nice N' Sleazy face each other on opposite sides of the same block on Sauchiehall. To the west are the Center for Contemporary Arts, a cafe, bookstore, and performance space offering information on a range of arts events in Glasgow; the Glasgow School of Art, a longtime musicians'

gathering spot and occasional music enue; and the Glasgow Film The ater, where seminars on the music business will be staged during Sound City. Two more prominent live music clubs, booking both Glasgow bands and international touring acts, are south of Sauchiehall: King Tut's Wah Wah Hut in the ground floor of a commercial town house on St. Vincent Street, and the Cathouse on Brown Street, in the former home of the Glasgow Seamen's Institute, near the waterfront.

Superstar emerged from a circle of musicians, now in such bands as Teenage Fanclub and Eugenius, who grew up hanging out and playing in Glasgow's existing clubs and venues, such as the now-closed Splash One, run by Glasgow native Bobby Gille pie, the one-time drummer for the Jesus And Mary Chain and now front man for Primal Scream. Joe McAlinn, the band's front man and songwriter, played with Norman Blake in the Boy Hairdressers and the BMX Bandits before Blake went on to front Teenage Fanclub. That band then tapped the classically trained McAlinden to arrange strings and brass on its "Bandwagonesque" and "Thirteen" albums for Geffen Records. McAlinden, meanw ed Soup Dragons guitarist Jim

"I definitely think that the years that we worked on each others' rec-ords belped in a big way," McAlinden says of Superstar's bright debut album, which draws on pop influences ranging from the Beach Boys to Burt Bacharach to Big Star (whose guitarist and front man Alex Chilton also plays on the disc). "I'm a sucker for anyone who writes beautiful melo dies," says McAlinden.

McCulloch for his band

There is a long history of beautiful elodies in the Celtic music of Scotland and that tradition still influences the acts on Iona Records and its sister label, Iona Gold Records, both subsidiaries of Lismor Records. Ronnie Simpson, managing director

of the Lismor label, explains how Lismor found a wide-open market over-seas for its traditional Scottish pipe and drum music, today selling some 17 percent of its product to specialty shops in the U.S. "We argue that there are 32 million people in the U.S. of Scottish descent," says Simpson. "All I want them to do is buy one album a year each," he quips. "They can all get together and pick the al-

In 1990, Lismor took over Iona Recrds, which specialized in acoustic Celtic-oriented folk acts such as Rock, Salt & Nails, Ossian, and others. In late 1992, Iona Gold was launched as a bome for artists such as Carol Laula, Wolfstone, and others with traditional roots but a more contemporary approach to their music. Wolfstone has since signed with Green Linnet Records in the U.S., but Iona Gold's roster has been building with the Humpff Family, the Pearl-fishers, Love & Money, King Hash and others Even at the height of punk, the

Scottish punk bands were trying to pogo about to tunes," says Simpson tradition of melody runs through all Scottish music today, regardless of genre. "We are all songwriters. If you listen to some of this stuff, it could be country music. And here we go back to the Scottish-Irish link [of emigration), across into the North eastern states, drifting across into Texas and Tennessee, and coming



BABY CHAOS

ack to us as Garth Brooks."

While Glasgow's pop and rock bands still naturally look to the major record companies to the south, Ricky Ross of Descon Blue says the Scots should look at the example of young people in other parts of Europe who increasingly are embracing and supporting their own national culture and identity, instead of just accepting what comes out of London, New York, or L.A. "In some ways," says Ross, "they haven't woken up to the message of doing things themselves. In some cases, they have, as demonstrated by Glasgow's Soma, Limbo, Iona, and Iona Gold labels, each proving it can market acts to international markets directly. 'Coming out of Glasgow-coming

ut of Scotland generally—with our olk music background," says Simpfolk music background son, "we realized that all over Europe there are folk music festivals, and our artists can go and play Spain, Portugal, France, Denmark, or Germany to 20,000 or 30,000 people, waving the Celtic music flag. The option was to try and encourage London to understand what we were trying to do and support us. Now that's the same as Cincinnati trying to get L.A. to react, 'You're where?' "I realized years ago," adds Simp

son, "that if we're going to do any-thing, we have to do it ourselves. No one in London is going to come up here and say, 'Hey, you guys need a hand?' They are quite in a world of their own. We really treat that as a different country."

VOLING JAZZ ARTISTS DEALING TOUGH WITH MAJOR LARGES (Continued from page 1)

the amount labels might have to pay for jazz talent.

Key among the artists is trumpeter

Roy Hargrove, who recently swapped major labels, moving from RCA's Novus imprint to PolyGram's Verve. Others signing to a major label for the first time are bassist Christian McBride and trumpeter Nicholas Payton on Verve: nianist

D 17 10 CANTALOOP (FLIP FANTASIA)

19 16 5 STREETS OF PHILADELPHIA

28 21 20 BECAUSE THE HIGHT

22 19 15 CHOOSE BADD (SMANT)

26 26 6 FM IN THE MOOD CE CE PENSITEN (AMAN)

25 23 23 PLEASE FORGIVE ME

27 30 21 I CAN SEE CLEARLY NOW

28 37 2 LOVE SNEAKIN' UP ON YOU

29 22 19 ALL FOR LOVE B. ACAMS IR STEMART/STING (ALM)

OD 33 3 COME TO MY WINDOW MELISSA ETHERIOGE (SLAND/FLS)

32 29 20 LINGER THE CHARGEMES (ISLAND, PLG)

33 31 23 HERO MARKHI CAREY (COLUMBIA)

34 28 14 QUEEN OF THE MIGHT

MEW | I WANT YOU JULE TOOKUTTUNED 35 35 2 GROOVE THANG DUNE (LLTOWICHIOTOMIC

D NEW P TH READY TEVE CAMPBELL (QWEST/HARDER BROS.)

20 32 3 LOSER RCCK (DGC/GEFFEN)

28) 36 2 RETURN TO INNOCENCE

16 16 16 AMAZING

18 12 9 STAY ETERNAL (EM.-CMG)

Monitor₁₁

Jacky Terrason, trumpeter Tim Ha-Jacky Terrason, trumpeter Tim Ha-gans, pianist Kevin Hayes, and saxo-phonist Javon Jackson on Blue Note; pianist Cyrus Chestnut and drummer Carl Allen on Atlantic; saxophonist David Sanchez on Columbia; and trumpeter Wallace Roney on Warner

Underscoring these signings is an emerging realization—both energiz-

MAR. 14. 1994-MAR. 20. 1994

Top 40 Airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TOP 40/Melastream TITLE ARTIST GAREL/DISTRIBUTING LAREL)	Des WEEK	LAST WEEK	WEEKS ON	Top 48/Bbythm Crossove TITLE ARTIST GAMEL/DISTRIBUTING LAMEL)
1	1	13	* * NO. 1 * * THE SIGN ACE OF BASE (ARRESTA) 8 medius of No. 1	0	2	14	* * NO. 1 * * SUMP N' GRIND R RELLY (JUXE) 1 week at h
2	2	10	WITHOUT YOU MARKET (COLUMBIA)	2	1	20	WHATTA MAN SALT-H-PEPA, EN VOQUE (NEXT PLATEA)
3	3	14	THE POWER OF LOVE CELINE DION (\$50 MUSIC)	3	3	15	SO MUCH IN LOVE ALL-4-ONE (BL/TZZ/ATLANTIC)
D	5	6	MR. JONES COUNTING CHOWS (DOC/GEFFER)	4	4	13	GROOVE THANG DIANE (ELITOWN MOTOWN)
5	4	10	BECAUSE OF LOVE	3	7	10	THE SIGN ACE OF BASE (ARISTA)
D	6	5	BARY I LOVE YOUR WAY	6	5	9	GIN AND JUICE SHOOP DOGGY DOGG (DEATH FOW)
D	6	6	30 MUCH IN LOVE ALL-LONE (BLITZZ/ATLANTIC)	0	11	4	THE MOST BEAUTIFUL GIRL IN
	7	10	MARY JAME'S LAST DANCE TOMPETTY & THE HEARTERS AND AN	8	6	11	BECAUSE OF LOWE JANET JACKSON CHRONO
Ð	11	11	NOW AND FOREVER	,	6	24	SHOOP SALT-N-PEPIL (NEXT PLATEAU)
D	14	4	THE MOST BEAUTIFUL GIRL IN	100	16	5	TM READY TEVN CAMPBELL (QUEST/WARNER BING
0	13		WHATTA MAN SALTH PERFUEN VOQUE (NEXT PLATEAU)	11	12	25	CAN WE TALK TEVN CAMPBELL (QUIEST/WAINER BRO
12	9	18	FOUND OUT ABOUT YOU GIN BLOSSOMS (MAN)	12	9	18	CRY FOR YOU JODGO (UPTOWN, MCA)
13	10	20	BREATHE AGAIN TON BRAXTON (LAFACE/ARISTA)	130	15	7	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
Œ	20	4	MAM MAN MAN MAN CRASH TEST DUMARES (APISTA)	14	10	16	CLAY YOUR HEAD ON MY) PILLOW TONY TONE TONE WING MERCURY

15 13 9 WITHOUT YOU MINEN 16 16 16 CANTALOOP (FLIP FANTASIA) 17 15 10 ROCK AND ROLL DREAMS COME... 17 14 22 UNDERSTANDING ISCAPE (SO SO OF COLUMBIA)

18 19 5 SABY I LOVE YOUR WAY (B) 22 8 FEENIN' MCAS 20 20 24 NEVER KEEPING SECRETS (ZI) 25 19 DREAMS GARRELLE (GODISCS/LONGON FLG) 21 17 10 U SENO ME SWINGIN' MINT CONCITION (PERSECTIVE ASM)

20 25 6 THE POWER OF LOVE 23 21 5 AND OUR FEELINGS 28 30 2 SORN TO ROLL MASTA ACS NC. (DELICIOUS VINIL) 25 23 13 PM IN THE MOOD CL CE PENSTON (AAM) 26 26 3 YOU DON'T LOVE ME (NO, NO, NO)

(27) 38 2 HOW DO YOU LIKE IT 28 26 12 STAY ELLERGO (28) 17 2 YOU KNOW HOW WE DO IT

30 26 17 SHOOP SALT HIPPIN (NEXT PLATEAULONDON) 30 32 2 THE BEEN THINKING ABOUT YOU JOCK! YN CHROCK? (CLASSIFED) ED 29 14 SEVEN WHOLE DAYS 34 2 DREAM ON DREAMER 33) NEW - SUST ANOTHER DATE 34 28 18 GETTO JAM

SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCANFACE) 36 31 3 YOUR BODY'S CALLIN 37 27 23 HERO MARKH CAREY (COLUMBIA) 38 33 16 U.M.L.T.Y. QUEEN LATERHOROTOWN 39 36 3 ZUNGA ZENG N7 (TOMMY BOT)

OED 38 2 AND OUR FEELINGS
SARRYACS (EPIC)
FILL REMEMBER
MACONNA DARRETICK/SITE/M NEW DREAM ON DREAMER
BRAND NEW HEAVES (DELICIOUS VINTL) 40 2 COMIN' ON STRONG SUCCEN CHANGE (EASTWEST) Records showing an increase in detections ever the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not notive a builet, even if it registers a increase in detections. If two records are tied in reventer of plays, the record being played on more stations a placed first. Records below the top 20 are removed from the charts after 26 weeks.

ing and alarming to label executives—that jazz has entered a mod-ern age of negotiations. In addition to brandishing more money, some labels are vying for recruits with greater promises of support than jazz has traditionally seen.

Of special interest were the sign-ings of Hargrove, Roney, McBride, and Terrason. These players, more than the others, were able to induce bidding contests. Hargrove and Roney, for instance, inked deals esti mated to be worth \$80,000 a record, which covers both production costs and the artists' upfront take. That figure, volunteered by several insiders though confirmed by none, is modest by mainstream standards, but until now it could only be com-manded by the top echelon of estab-

lished jazz moneymakers.

However, sources say, there is enormous pressure built into these deals. Hargrove and Roney will have to sell upwards of 50,000 to 75,000 units per release in order to make good on their labels' investment Few traditional jazz artists ever flirt with the 75,000-unit mark-and only the hottest acts surpass it. Joshua Redman is approaching 100,000 units with his Warner Bros. release Wish," and Verve's Joe Henderson has topped it with the Grammy-win-ning "So Near. So Far." But among the new signees, the highest sales bers registered thus far belong to Hargrove, who moved as many as 30,000 units per title with Novus.

MARSALIS PAVED THE WAY

Wynton Marsalis is generally a knowledged as the fountainhead for this trend. This current crop of musicians represents, depending on one's count, the second or third wave of youngbloods to follow in his footsteps. Marsalis signed with Columb in 1982; almost immediately, jazz's youth movement was launched.

"These signings are different than the so-called young lions of 10 years ago," says Matt Pierson, director of A&R/staff producer for Warner Bros. 'That movement was driven by marketing. It was an age trend. This one is musicadriven Labels are looking for artists who have their own voice who have stories to tell which is the way it should be."

But this raises the question: Will

ose stories show a profit? And if they don't now, will the material gain value over the years as part of a lucrative catalog?

"I can't really worry about that," says Roney, who, at 33, is an older member of the new-dealers. "I've been working for 10 years, and I've finally been given the chance to do something big. But I don't feel pres sure to sell records. If I did, I'd try to make music that sells. That's not how I see myself. I have to believe that the label feels the same way.

The labels view it as a roll of the dice. "You're always looking ahead acknowledges Blue Note president Bruce Lundvall, who is attempting to buck the trend of high prices with his fiscally conservative signings of Jackson, Hayes, and Hagans. "If Jackson, Hayes, and Hagans. "If there are artists you want to develop, you sign them. When you are run-ning a profitable label, there are cal-culated risks you take, especially if you feel a passion for someone's mu-

sic. You have to sign artists based on your faith in their future." George Butler, senior VP at Co-lumbia, agrees. "If you bid, you must feel confident that the artist will have the potential to exist beyond his current releases. That's really not a no idea. This company, for instance, has always operated that way, dating back to Louis Armstrong and Billie Holiday. And, yes, Wynton taps into that philosophy. We believe that his is a music that will never go away."

Marsalis is rumored to earn \$1 mil-lion a record, a figure that Butler will not confirm, though he does admit. Wynton gets a very good deal." Columbia's faith in Marsalis, quite obviously, rests in his extra-music as the newest icon in jazz. As such, his value is measured in more than dollars. (He's no slouch, however, in the sales department. His top-selling record, the 1984 release "Hot House Flowers," is approaching gold sta-

SPIRALING DEMANDS

Certainly, Marsalis has spawned a new age of jazz awareness. One result of his outspokenness is the emergence of educational programs and competitions. The musical meets— the Thelonious Monk Instrumental Competition, in particular, and the pi-ano showdown of the Jacksonville Jazz Festival, to a lesser degreehave proven a fertile testing ground for new talent. But some executives feel that these high-profile events are contributing to spiraling demands from winning artists. "The competitions have definitely

upped the ante," says Richard Seidel, VP of Verve. "There's something substantial going on regarding the music, no doubt. These kids represent the future. But there is an auc-tion mentality at work. The competitions, with all their publicity and with all the A&R attention, have helped create a trading floor atmosphere Jazz experienced this trend in 1991

when Redman nailed down top honors at the Monk instrumental challenge. He, more than previous winners Ted Rosenthal, Ryan Kisor, or even Marcus Roberts, aroused the competitive instincts of contracting courters. But while Redman ultimately signed with Warner Bros. amidst much fanfare and a deal reportedly worth \$75,000 per record, Roberts went to Novus relatively quietly, where he just ended his stay.

Today, Roberts is being shopped around to various labels: he is said to be asking for a signing bonus of \$250,000, plus 12 albums, guaranteed at \$125,000 per (including solo piano recordings, which are comparatively

recordings, which are comparatively cheap to make). Thus far, only the most intrepid or, some say, foolish la-bels are nibbling at those numbers. "God bless him and anyone that can get that kind of money," says At-lantic senior director Michele Taylor, who launched her label's new jazz di-vision with the signing of pianist to the control of the control of the control of the Capation!" Spil I god's cere it is these Chestnut, "But I can't give it to them

... I need to convince them that it's not just about money. I give them what I can, which includes a label identity, my sweat, and the promise that I will work my heart out for Indeed, more jazz artists appear to

be interested in label enticements such as promotion, publicity, advertising, and tour support. However, the labela generally will not commit to specific levels of support until they see feedback from the marketplace. "Even if I get bookings for these players outside of New York," says the Bridge Agency's Joanne Jimines, who has handled tours for Chestnut, Jackson, Redman, McBride, and Terrason, "there's still the question of how they get to the dates, and where do they stay once they get there? In spite of the label's promises, and most of the time their intentions are good, the chances are the artists won't see any tour support unless their stay on the road helps sell 100,000 records. Then, the labels are illing to kick in.

In some of the latest negotiati In some of the latest negotiations, the cost of video production also has emerged as a bargaining chip. In ad-dition to existing local jazz programs, cable networks from BET and World-Jazz are scheduled to begin in the fall, and both will need programming to fill their 24-hour clocks (see story, page 37). These networks could prove to be a valuable tool for raising sales levels on traditional jazz acts.

According to Steve Backer, series director for Novus, the operative word in all these negotiations is "rea-sonable." He says prudent deals, like the kind he prefers to make, "should be governed primarily by the overall cost of producing the projects as well as paying [an] artist and producer a reasonable fee."

With this current spate of sign-ings, jazz is demonstrating just how relative "reasonable" can be.

JOHN DENVER TO PERFORM IN VIETNAM (Continued from page 8)

land, South Korea, and Hong Kong, There also is a possibility of concerts in Brunei and China.

If dates in Beijing and Shanghai re added for May, Denyer will be the first foreign artist to play the mainland since a total ban on all non-China acts was enacted at the beginning of the year (Billboard, Jan. 29). His Cherry Lane publishing company is pushing for permission via its Beijing office.

At home, Denver may have been off mainstream playlists for years, but in Asia he remains a Western pop icon. His songs are regularly covere by Asian artists, and his catalog alums sell well.

In fact, his popularity is such that PolyGram wants to release a laser karaoke version of his best-selling songs in Asian markets, similar to the phenomenally popular Bee Gees disc released by the company last year.

Asia's first real generation of consumers, the 40- and 50-year-olds, knows Denver's music well, says Knows Denver's music well, says PolyGram marketing manager Alex Chan. "The secret of karaoke busi-ness is familiarity. His songs have a history in Asia."

history in Asia."

Deniver also is hoping that his popularity will help translate his environmental messages to Asia, the world's fastest-developing region and one that already is facing severe environmental problems.

But Thomas knows that countries

here rarely listen to Westerners here rarely listen to Westerners preach about the evils of pollution and deforestation. "Any plan is use-less unless it is an Asian plan, with a profitable bottom line," he says.

Thomas is hoping to gain corporate onsorship for some of Denver's U.S. environmental projects. "That means getting John's face in front of

NEW VSDA CHIEF TAKES HELM

(Continued from page 1)

The task has been assigned to Jeffrey P. Eves, a 47-year-old executive for the Fort Howard Corp., a Green Bay, Wis.-based paper manu-facturer and a former White House staffer in the administrations of Richard Nixon and Gerald Ford.

In addition, VSDA chairman Dawn Wiener, newly elevated to the post, has confirmed widesprea speculation that the VSDA's 1995 convention will be moved from July to May, and from Las Vegas to Dallas. The convention will head back to Las Vegas in 1996 and again will

be held in July. In the string of changes surrounding Eves' appointment, Wie-ner was elevated from president to chairman. Eves will fill the president's slot and Rick Karpel will retain his executive VP stripes.

Karpel was named acting execu tive VP in January following Don nberg's termination (Billboard, Jan. 22).

In a unanimous decision by the 18-member VSDA board of directors. Eves was the choice over a reported 600 candidates. Board mem-bers praise Eves for his intelligence, management abilities, Washington connections, and communication skills. Salary for the job is said to be \$200,000, a figure Wiener denies. Previous high-ranking paid posi-tions at VSDA have had salaries that reached \$125,000.

Some industry executives view his "industry outsider" status as a plus. "They've decided to go with someone who doesn't have any baggage and has a fresh perspective says one home video veteran. "And since video is entering a new phase, that's a positive.

Others feel that Eves can suc-cessfully straddle VSDA's often shaky fence between the larger players, such as Blockbuster and Musicland, and its smaller players, who make up more than 75% of the membership.
"With Blockbuster sitting on the

board, they need someone to deal with Wall Street and Federal regulators, [while] the smaller guys on the board want to be involved with studios and Eves won't go around meeting executives without them,"

During his years in the White House, Eves was Nixon's chief business and industry liaison. Under Ford he planned 18 White House conferences, which brought together business leaders to discuss domestic and economic issues.

"Except for not being in the industry, be bas everything we're looking for," says Wiener. "His senior management skills and political avvy will take us to the next level It's also very important that he can speak with the press."
Eves starts his VSDA job May 1

and has refused trade press interviews until that time. "I think he'll add a professional touch and elevate the organization a

notch or two," says VSDA VP Gary Ross, president of Musicland's Sun-coast Motion Picture Co. division. In addition, Eves was chief spokesman for the U.S. Price Commission and held various posts at

the National Assn. of Manufacturera "His political contacts are awesome." savs VSDA secretary Ken Dorrance, owner of the Video Station in Alameda, Calif.

CYMIDITORS WANTED MOVI Commenting on the change of venue for the 1995 convention, Wie-

ner says the move was instigated by attendee surveys conducted at the 1993 confab. According to the survey results. 90% of the exhibitors wanted to move out of Las Vegas and more than 75% of exhibitors and attendees wanted the convention to be held in May so that they could announce sell-through releases for the fourth quarter.

"We've lost many people because they were tired of Las Vegas," says Wiener. "And by being in the middle of the country we hope to attract more East Coast attendees."

Wiener says that in addition to accommodating sell-through an-nouncements, May traditionally is a slow retail month, which will allow more dealers to leave their busi-

Dates for the 1995 convention are May 21-25 at the Loews Anatole Ho-tel, five minutes away from the Dallas Convention Center. Wiener says

that really comes across

room rates in Dallas start at \$50 a night, making it "extremely afford-able" for attendees.

The decision to change titles was made to reflect the administrative structure of other trade organizations. Wiener says, Also, the execu

tive VP function often is confuse in the consumer press. "When a talk show is looking for a spokesperson, they want to speak to the president, not the executive

" says Wiener. On the other hand, Wiener say VSDA did not want to overlook the contribution of Rick Karnel who before being named executive VP, was a VP with the organization for several years.

RADIO HELPS GIPSY KINGS BECOME CROSSOVER KINGS (Continued from page 8)

winning the top world music group honors in 1990 and 1991.

Complementing the Gipsy Kings' retail success is the band's popularity on Latino radio. The group's latest Latino single, "No Vivire," sits at No. 32 on this week's Hot Latin Tracks singles chart. Since 1988, when the band's self-titled debut was released in the U.S., the Gipsy Kings have notched four top 10 hits on the Hot Latin Tracks chart, including the chart-topper "Volare.

In addition to Latin radio, adult alternative and jazz stations across the country have picked up instrumental cuts from "Love & Liberté," including jazz-oriented WNUA Chicago, where station PD Lee Hansen says "Michael" has emerged as the most popular "Usually the Gipsy Kings track. feature only a couple of instru-mentals," says Hansen, "but the additional instrumentals on this album are making it one of their biggest records for us.

While the band's fiery front mar Nicolas Reyes, 36, says he and his hand mates are "very surprised and very happy" with their success, he insists that the group's Gypsy lifestyle has scarcely been altered, save for a few fancy automobiles.

"We have too much tradition to change," says Reyes, whose father Jose was a famed flamenco vocalist in the '60 and '70s. "We live very simple lives. We like good food and we spend a lot of time with our people playing music

Reyes and his brother Tonino formed Los Reyes in 1976, along with sins from the Baliardo clan. But the group did not catch fire until 11 ears later when they met Claude Martinez, a French producer who updated the group's gypsy/flamenco sound and renamed them the Gipsy

Propelled by the debut hit single "Bamboleo," the Gipsy Kings soon took to touring, and Clancy and Imbert say the group's exciting shows have attracted most of its fans. Howard Krumholtz, buyer at Tow er's flagship store in Los Angele

says weekly sales of "Love & Li-berté" doubled after the band's L.A. oncert dates three weeks ago. Krumholtz adds that the store h sold 1,150 units of the record since its release, which he says is "pretty phenomenal" for a nonmainstream album. "Similar records sell for less than a tenth of that [figure]." he

With David Letterman" in New York Asked why audiences connect so Dec 17 Buoyed by the early sales spurt of

completely to the band's sound, Reyes replies, "This music carries a lot of passion and people feel that passion from us that we've brought back from centuries ago. It's music When "Love & Liberté" was schedled for release last December

Clancy decided to see if the band could expand its audience and em-This Morning," set to air April 14. barked on his successful campaign to attract adult alternative program-mers. Clancy complemented his radio initiative with a retail campaign an-chored by P-O-P advertising with maior retail chains and selected one-

stone But Clancy says the group's Christmas promo tour, featuring a Dec. 15 show in Miami during a soca and It. cer match between Argentia aly and an acoustic taping for MTV Latino in Miami Beach, "kicked sales into gear." The trip was capped by a performance on "The Late Sho

'Love & Liberté," the label brass decided to bring the band back to the II.S. for a three-week major-city swing that concluded March 19 in New York. Clancy arranged for a pre-tour TV appearance on the "To-night Show" March 1 and the band taped a segment March 18 for "CRS

Upcoming plans, says Imbert, call for the Gipsy Kings to launch a South American tour in April and May, fol-lowed by another U.S. swing in June. Imbert hinted that the band may play several World Cup sites, as well as the Woodstock festival in August Imhert adds that the hand's guitar

ist, Tonino Reyes, is working with guitar manufacturer Gibson to develop a "Gipsy Kings guitar" and is expected to release his first solo record in November, after which the band will begin working on its next album, due out in March 1995.

PINK FLOYD LEADS APRIL RELEASES

April 26. Hot on the beels of her double-platinum greatest hits collection, the project will be launched shortly

with the single "Why Haven't I Heard From You." Keith Sweat, one of the urban mar-ket's original "new-jacks," takes a break from his writing and produ tion duties for other acts to work his own "Get Up On It" (April 19, Elektra). The first single, "How Do You Like It?" already has soared to No 22 on Billboard's Hot R&B Single

chart after two weeks of radio circulation. A road jaunt is being planned. On April 26, Pam Tillis follows her 1992 gold-seller "Homeward Looking with "Sweetheart's Dance Produced by the singer with Steve Fi-shell, the Ariata album will get a boost from the current chart success of the track "Spilled Perfume.

Much ado has been made at Johnny Cash's return to recording The wait will end April 26 when American/Reprise unveils the leg-endary artist's self-titled label debut. The contents of this Rick Rubin production are being kept under super-

Speaking of legends, Diana Ross and Motown Records have invited several of dance music's cutting-edge producers to reinterpret and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). Frankie Knuckles' version of "Someday We'll Be Together" has just shipped to club DJs and radio, with a deep-house mix of "I'm Coming Out Maurice Joshua likely to follow Other records swinging on the

R&B/urban tip this month include "Illmatic" by Nas (RuffHouse/Co-lumbia, April 19); "Brown & Proud" by Lighter Shade Of Brown (Mercury, April 19); and "Straight To The

The alternative rock arena in April sees the return of King Missile with a self-titled opus (Atlantic, April 19). and the much-touted major-label de-but of Hole, "Live Through This" (Geffen, April 12). Also on tap are "41" by Swell (American, April 12); "Let Love In" by Nick Cave & the Rad Seeds (Elektra, April 19); and

"Give Out But Don't Give Up" by Primal Scream (Sire/Warner Bros., April 12). More mainstream rock minds will

be served albums by Peter Himmel-man, "Skin" (550 Music/Epic, April 12); Boz Scaggs, "Some Change" (Virgin, April 5); and John Cale & Bob Neuwirth, "Last Day On Earth' (MCA, April 26). The dance music circuit will be ac

tive in April with the stateside deb of U.K. diva Juliet Roberts, who de livers "Natural Thing" on Reprise/Warner Bros. April 26. The single "I Want You" recently topped Billboard's Club Play Chart and has begun to climb the Hot 100. Also coming are albums by B-Tribe, "Fiesta Fatale" (Atlantic, April 5), and No-Man, "Loveblows & Lovecries: A Confession" (One Little Indian/550 Music/Epic, April 5).

Assistance in preparing this story was provided by Brett Atwood in Los Angeles; Trudi Miller Rosen-blum in New York; and Peter Cronin in Nashnille

PARAMOUNT TO DISTRIBUTE CD-ROM SOFTWARE (Continued from page 5)

Xiphias received from Compton's The terms "aren't substantially different," he maintains. Black says the move was based on "the very special relationship" offered

by Paramount, compared to that at Compton's, where "I'm one amongst many." Bastin estimates that Compton's has had a net gain of four labels in the past year and now represents about 25 publish-Given Xiphias' performance

it's not a huge loss but it's signif. icant." notes a trade source, attributing the move to Paramount's strengths in movies, video, and publishing. "Compton's is limited in that regard." Black believes associating with Paramount gives Xiphias a "kind of substance" that has resulted in discussions with an independent producer to turn "Soft Kill" into a movie. Paramount Home Video is more

interested in tapping into multimedia mania. One way to do this would be to lower CD-ROM prices-which currently range from \$35 to \$100-plus-to reach the mass market. Although he says suggested list hasn't been decided for the Xiphias "Power Rangers" title due in June, Doctorow hints it will be lower than usual. "There is a lot of opportuni-ty in pricing," he adds. "We're not so sure we would hold to the conventional wisdom

Doctorow suggests prices would fall to home video's sell-through bracket of \$25 and under. Para mount took the lead in developing sell-through and has already an nounced that its full-motion movies on Philips CD-I system will sell for \$24.95. While the CD-ROM of "Power

Rangers" is expected to do as well for Paramount as the cassette series has for PolyGram Video, Saban Entertainment has given Xiphias rights for only a single release. But there's the promise of more if this title sells, says David Goodman, senior VP of domestic distribution. He's a self-professed fan of Xiphias, one of the best companies in the husiness PolyGram is rumored to be los-

ing its "Power Rangers" license, and trade sources believe the Paramount deal hints at where the se ries might land, Goodman, though, describes the Xiphias arrangement as "totally, totally, completely se arate. This is one isolated CD-

TITLE

(2) 2 17 THE POWER OF LOVE

3 3 18 WITHOUT YOU MANUAR CAREY (COLUMNS)

6 6 14 BECAUSE OF LOVE

(T) 8 12 HOW AND FOREVER

8 7 14 SO MUCH IN LOVE

12 6 BABY I LOVE YOUR WAY (ID) 11 11 MR. JONES COUNTING CHOMS COCC GEFTEN

11 9 24 PLEASE FORGIVE ME

15 5 THE MOST BEAUTIFUL GIRL IN 14 10 22 BECAUSE THE NIGHT

(E) 19 8 STREETS OF PHILADELPHIA

16 13 24 HERO MARIAH CAREY (COLUMNIA

17 16 14 EVERYDAY PHE COLLING (ATLANTIC) 18 17 20 FOUND OUT ABOUT YOU

19 30 8 RETURN TO INNOCENCE

(20) 21 25 ALL THAT SHE WANTS

(ZI) 24 8 MMM MMM MMM MMM CRASH TEST DOMMES (APSTA

23 23 21 I CAN SEE CLEARLY NOW

26 26 18 GROOVE THANG

20 - 1 FLL REMEMBER MAZONNA MANORICE SHE WIS 25 25 10 GIN AND JUICE SHOOP DOGGY DOGG (DEATH ROW

(25) 34 4 LOVE SNEAKIN UP ON YOU

31 28 16 AMAZING AEROSANTH (GEFFEN)

34 32 12 STAY ETERNAL (EMI ERG

35 33 25 CAN WE TALK TOWN CAMPBELL COMEST W

36 40 14 NAVING A PARTY ROOSTEWART (MARKER BOX 37 29 19 ALL FOR LOVE B. ACAMS R. STEWART STING LABOR

32 31 9 MARY JANE'S LAST DANCE

(3) 38 25 DREAMS GAMPELLE GOODSCS LONDON PL

(22) 25 18 CANTALOOP (PLIP FANTASIA)

25 28 23 SAID I LOWED YOU ... BUT I LIED 28 27 10 ROCK AND ROLL DREAMS COME.

OZD 14 11 BUMP N' GRIND

5 5 30 BREATHE AGAIN TON BRANTON LAFACE ARISTA

4 4 19 WHATTA MAN SALT NIFERALEN VOGUE (NEXT PLATEAU)

Hot 100 Airplay...

Compiled from a national sample of airplay supplied 199 stations in four sub-formats of top 40 are elect Songs ranked by gross impressions, computed by ch listener data. This data is used in the Hot 100 Sinsis

ARTIST (LABEL/DISTRIBUTING LABEL) * * NO. 1 * *

TITLE ARTIST GARGL DISTRIBUTING LARGES

38 35 14 I'M IN THE MOOD CE CE PENSTON I AAM

(39) 45 12 LOSER

(4) 56 6 FEENIN' NO. OF TOWNS NO.

43 49 5 AND OUR FEELINGS

(4) 55 3 COMPLETELY MICHAEL BOLTON (COLUMN

45 48 12 ALL APOLOGIES

46 46 22 UNDERSTANDING

47 37 19 CRY FOR YOU ACC

(49) 65 2 BORN TO ROLL 50 53 4 YOU DON'T LOVE ME

(SD 57 3 THE MORE YOU IGNORE ME

52 50 11 WILL YOU BE THERE

S4 59 3 JUST ANOTHER DAY

55 S1 17 CHOOSE COLOR MC BADD (GIANT)

SE 60 8 EWANT YOU ALLET ROSEITS (REPOSE)

(SD) 68 \$ YOU KNOW HOW WE DO IT

SE 12 8 SOMETHIN' TO RIDE TO

51 25 9 U SEND ME SWINGING MINT CONDITION (PERSON)

12 - 4 HOW DO YOU LIKE IT? 53 51 9 DISARM SMASHING PURPHINS (WRGIN

08 25 10 QUEEN OF THE NIGHT THE CRANGE RES (SLAND PLG

GC - 18 SEVEN WHOLE DAYS

67 67 5 WHAT NIGHT HAVE BEEN

SE 69 4 GOD TOP AMOS (ATLANTIC)

70 64 9 LAID JAMES FONTANA MERCUR

D 71 2 ELECTRIC RELAXATION

23 68 4 YOUR BODY'S CALLIN' TE 74 2 COME TO MY WINDOW

1 SWEET LULLARY DEEP FOREST (\$50 MUSIC)

20 - 1 I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUES (STLASSIFED)

1 ANYTHING

63 8 DREAM ON DREAMER

25 47 18 (LAY YOUR HEAD ON MY) PILLOW

(SE) 58 7 NO EXCUSES

48 43 20 DAUGHTER

42 44 9 NEY D.L. DENTER SHADE OF BROWN (NERC

40 41 23 LINGER THE CRAN

TITLE (Publisher – Licensing Org.) Steel Music II ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zemba, ASCAP/Sept Songs, BMI/V-Man, BMI/Mooderland, BMI) HL/CFP ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL TITLE (Publisher - Licensine Ora.) Sheel Music Dick

Billboard. **Hot 100 Singles Sales.**

Compiled from a national sample of POS (point of sale) equipped retail stores and rack number of units sold to SoundScan. Inc. This data is used in the Hot 100 Singles chart.

BMI/Interscope, ASCAP/Barn Jame, BMI/Minder,								111111
ASCAP/Taking Care Of Business, BMI) WEM AMAZING (Swing Song, ASCAP/Colgonis-EMI,	MEGA	WEEK	8		MEEX	MEE	ŧ	
ASCAP/Super Sape, ASCAP) HL/WBM AND OUR FEELINGS (Sony, BM1/Ecal, BM1/Books- Loe, BM1/Warser-Tamorlane, BM1) HL/WBM	8	AST W	SICOR	TITLE ARTIST (LABEL-DISTRIBUTING LABEL)	Pess	LAST W	MEENS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
BARY I LOVE YOUR WAY (FROM REALITY SITES)	ΠĤ	-	۴	** NO. 1 **	38	75	2	HOW DO YOU LIKE IT?
(Almo, ASCAP/Nuages Artists Edd, ASCAP) CPP BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WEN	100	1	,	BUMP N' GRIND	39	37	27	ALL THAT SHE WANTS
BECAUSE THE NIGHT (Brace Springsteen, ASCAP) C79	2	2	11	THE SIGN	40	56	6	NO DOUBT ABOUT IT NEAL MCCOL (ATLANTIC)
BORN TO BOLL (DAMASTA, ASCAP/Varry White, ASCAP)	3	4	10	WHATTA MAN	41	۳	Ť	RETURN TO INNOCENCE
BREATHE AGAIN (East, BNI/Sony Songs, BMI) RL BUMP N' GRIND (Zonda, BNI/R Kelly, BMI) CPP		8	5	INDIAN OUTLAW	0	F	1	GOT ME WAITING
CANHONBALL (Period/Zombo, BNI) CPP CANTALOGP (FLIP FANTASIA) (EM) Blockwood,	1 12	÷	÷	WITHOUT YOU/NEVER FORGET YOU	-	Ι	-	NEXT D & THE BOYZ (UPTOWN MCA)
BMI/US-3, BMI) WSW CAN WE TALK (East, BMI/Sony Songs, BMI/Books-	10	3	17	THE POWER OF LOVE	0	u	4	MY LOVE
Loo, EMI/Warner-Tamerlane, BMI) HL/WEM CHOOSE (Flyte Tyme, ASCAP) WB	·II	÷	⊢	CELINE DION (\$50 MUSIC)	(H)	47	6	LITTLE TEXAS (MARNER BROS.)
COME TO MY WINDOW (MLE. ASCAP/Almo, ASCAP)	100	6	12	SO MUCH IN LOVE ALL 4 ONE (BLITZZ ATLANTIC)	45	32	18	GETTO JAM DOMINO (OUTSURST/RAL CHAOS)
COMIN' ON STRONG (Rhythm Jazz, BNI)/Sudden Change, BNI/Ninteen Eighty, BNI/Mizmo, BNI)	8	7	8	GIN AND JUICE SNOOP DOGGT DOGG (DEATH ROW)	46	36	19	QUEN LATEAH (MOTOWN)
COMPLETELY (Realsongs, ASCAP) WEM CREAM. (CASH RULES EVERYTHING AROUND ME)	1	10	7	CRASH TEST DUMMES (ARISTA)	47	35	22	HERO MARIAH CAREY (COLUMBIA)
(BMC, BMI/Mo-Tang, BMI) NI. CRY FOR YOU (EMI April, ASCAP/DeSwing Mob.	10	9	15	CANTALDOP (FLIP FANTASIA) US3 (BLUE NOTE CAPITOL)	48	41	4	JUST AND THER DAY QUEEN LATEAU (MOTOWN)
ASCAP) WISH A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCA	. 0	11	10	NDW AND FOREVER	49	40	21	LINGER THE CHANGERRES (TSLAND, PLG)
/Chilles, ASCAP/Virgin, ASCAP/ENI, ASCAP) HL DON'T GO BREAKING MY HEART (Bug Pig, ASCAP)		25	5	THE MOST BEAUTIFUL GIRL IN	30	66	3	AND OUR FEELINGS BABYFACE (EPIC)
M. DREAM ON DREAMER (My Dog Lune,	(3)	13	14	DUNKIE BUTT 12 GAUGE (STREET LIFE, SCOTTIBROS.)	51	46	10	PM IN THE MOOD CE CE PENSTON (ASM)
ASCAP/D.A.B.P., ASCAP/EMI April, ASCAP) WEM DREAMS (Folyason Int'l, ASCAP)	14	12	7	MDTHER DANZIG (AMERICAN REPRISE)	52	43	7	A DEEPER LOVE
OREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP OURKIE BUTT (PLIASE PLIASE PLIASE) (AMI, BM	15	18	7	PLAYER'S BALL OUTRAST CAPACE ARRISTA	53	51	3	ELECTRIC RELAXATION
ELECTRIC RELAXATION (RELAX YOURSELF CIPL) (Zonba, ASCAP/Jazz Merchant, ASCAP) CPP	16	15	11	MARY JANE'S LAST DANCE TOMPETTY & THE HEAPT DRIVERS (INCA)	54	52	5	MASS APPEAL GANG STARR (O'RYSALG-ORG)
EVERYDAY (Philo Colles, ASCAP/NIC & Rus, ASCAP/WB, ASCAP) WEM	17	16	46	WHOOMP! (THERE IT IS) TAG TEAM (FE IS) (ALLEANS)	55	57	10	FUNK DAT/WHY IS IT? SAGAT (MAIL)
FEERIN' (EM) April, BMI/DeSeing Mob, ASCAP) WB FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus,	18	10		PM OUTSTANDING	28	20	18	DREAMS
FUNK DAT WHY IS IT? (Estrages, BMI/Sam Blak,		-	Ľ.	SHAQUILLE ONEAL (JIME)	57	-	24	GARRELLE (GODISCS: LONDON: FLG) CAN WE TALK
GETTO JAM (No Donza, ASCAP/Cats On The Prost,	18	18	8	XIHN MICHAEL MONTGOMERY (ATLANTIC)	-	49	-	TEVIN CAMPEELL (QMEST WARREN BIRD)
ASCAP (Satte Jam, ASCAP) Chrysole, ASCAP) GIN AND JUICE (WB, ASCAP) Mail Knight,		26	10	ROCK AND ROLL DREAMS COME MEAT LOAF (MCA)	25	53	18	KEEP YA HEAD UP 2MG (NTUISCOPE)
ASCAP/Sony Tunes, ASCAP) WBM G00 (Sword And Stone, ASCAP)	23	10	39	ALL FOR LOVE B. ADAMS: R. STEWRITT STING (A&M)	23	20	9	CAMMONITALL THE IRRESPONDED (MAD/ELEKTRA)
GOT ME WAITING (E-Z-Dus-IL ASCAP/Pete Rock, ASCAP/ENI(, ASCAP)	220	28	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	26	28	18	AMAZING AEROSANTH (CEFFER)
GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Ners, ASCAP/Shown Brerze, ASCAP/Freddin	23	17	10	UNDERSTANDING XSCAPE (SO SO DEF COLUMBIA)	61	30	9	ZUNGA ZENG/BODY ROCK R7 (TOMMY BOY)
Cee, BMI) HAVING A PARTY (Abbon, BMI)	25	10	,	IT'S ALL GOOD	25	59	9	ROCK MY WORLD BROOKS & DUNN (A/157A)
HERO (Sony Songs, BMI/Rye, BMI/WS, ASCAP/Wallyworld, ASCAP) NL/WBM	25	z	10	GROOVE THANG PIANE (LLTOWN MOTOWN)	23	53	,	TRYIN' TO GET OVER YOU WHICH GILL INCA!
HEY D.J. (FROM MI VIDA LOCA) (Chansma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood,	25	25	10	U SEND ME SWINGIN' MINT CONCURON (PERSPECTIVE ALM)	35	35	,	GONNA LOVE YOU RIGHT
BMI/Nip Nop To Pop. BMI/Nio Hop Loce, BMI/Chrysals, BMI) CPP/WBM/HI.	(27)	27	8	STAY	65	62	20	MP VAIN
HOW DO YOU LIKE IT? (North Sweet, ASCAP/E/A, ASCAP/WB, ASCAP/Scottswife, BINI/EMI Blackwood	115	30	Ť	PM READY	28	28	2	DON'T GO BREAKIN MY HEART
BMI) WEM I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)	Par	29	,	TEVEN CAMPRICIL (CHIEST, WARNER BROS) YOU KNOW HOW WE DO IT	·	-	1	BABY I LOVE YOUR WAY BIG MOUNTAIN (IIC.A)
(Dovan, ASCAP) CPP I LIKE TO MOVE IT (Strictly Rhythm, ASCAP/Mega	\square	38	2	BORN TO ROLL MASTA ACCINC (DELICIOUS VINYL)	68	67	12	ALWAYS ON MY MIND
Platerum, ASCAP) 1'LL BE LOVING YOU (Play The Music, ASCAP/Kiper	100	23	23		60	64	9	SWY (RCA)
7, ASCAP) PLL REMEMBER (FROM WITH HONORS) (WE.	1 2	_	7	BREATHE AGAIN TON BRAXTON (LAFACE ARRISTA) BECAUSE OF LOVE	70	-	-	CHOOSE COLOR ME BADD (SIANT)
ASCAP/Ne Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ah Aja, ASCAP/Witho		31	ŀ-	JANET JACKSON (VIRGIN)	-	n	2	C.R.E.A.M. WU TANG CLAN (LOLD) PCA)
OH, ASCAP: I'M IN THE MODO (EMI Viege, ASCAP/Steven And	(32)	34	3	PUMPS AND A BUMP HAMMER (GUNT)	71	58	10	TONY TONY TONE (WING MERCURY)
Brandon, ASCAP/Casadida, ASCAP) HL I'M OUTSTANDING (Shaq Lyrics, ASCAP/Chrysalis,	340	45	2	FEENIN' JODEO LUPTOWN, MCA)	72	81	22	AGAIN JANET JACKSON (VIRGIN)

Tracks moving up the chart with airplay gains. © 1994. Elliboard/BPI Communication

			HOT 100 RECU	RRI	EN	1	URPLAY
1	F	1	SHOOP SALT IN PEPA (NEXT PLATEAU (LONDON)	14	10	25	SHOW ME LOVE ROBH S (BIG BEAT/ATLANTIC)
2	F	1	NEVER KEEPING SECRETS BABYACE (EPIC)	15	12	18	CAN'T NELP FALLING IN LOVE
3	3	6	DREAMLOVER MARIAH CAREY (COLUMBIA)	12	13	14	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE: ARISTA)
4	4	15	HEY JEALOUSY ON BLUSSONS (ALM)	17	14	10	OF JANET JACKSON (VIRGIN)
5	F	1	AGAIN JANET JACKSON (VIRGIN)	18	16	2	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)
6	1	4	JESSIE JOSHUA KADISON (SBN/ENG)	19	18	24	FELDS OF GOLD STING (ALM)
7	5	33	TWO PRINCES SPIN DOCTORS (EPIC)	20	20	33	DON'T WALK AWAY
8	2	9	THE RIVER OF OREAMS BULY JOEL (COLUMBIA)	21	-	4	WILD WORLD ME BIG (ATLANTIC)
9	7	10	HO RAIN BUND MELON (CAPITOL)	22	24	65	JUST ANOTHER DAY JON SECADA (SBK, ERG)
10	6	17	RUMAWAY TRAIN SOLE ASYLUM (COLUMBIA)	23	15	7	PD DO ANYTHING FOR LOVE
11	11	26	THAT'S THE WAY LOVE GOES JANET JACASON (VIRGIN)	24	21	26	COME UNDONE DURAN DURAN (CAPITOL)
12	9	6	WHAT IS LOVE HADDAWAY (ARISTA)	25	F	30	PM SO INTO YOU SWY (PCA)
13	8	8	NEY MR. D.J. DIANE (PLAYOR UNIT (EPIC)				ittes which have appeared on the Hot 100 els and have dropped below the top 50.

	ASCAP/Global Cooling, ASCAP/A&Aja, ASCAP/Webs Get. ASCAP!
32	I'M IN THE MODO (EMI Viege, ASCAP/Steven And
_	Russian ASCAP/Countries ASCAP) HI
53	I'M OUTSTANDING ISked Lines, ASCAP/Chrisalis.
	ASCAP/Zembs, ASCAP/Ench Sermon, ASCAP/Takens
	Care Of Business, BMI/CPMK, BMI) CPP
21	I'M READY (East, BM1/Serv, BM1) HL
15	INDIAN OUTLAN (Tides O' Woods, ASCAP/Temmy
	Barnes, ASCAP/Great Cumberland, BMI/Acuff Rose,
	BMI) CPP
59	I SWEAR (Morean Active, ASCAP/Rick Hall, ASCAP)
	WEM/CLM
60	IT'S ALL GOOD (Ree & More, BMI)
25	I'VE BEEN THINKING ABOUT YOU (School Days,
	ASCAF/Rhythin Vision, BMI)
17	I WART YOU (Warner-Tamprians, EMI) WEN
54	JUST ANOTHER DAY (Queen Little), ASCAP)
73	LND (Polygram Int'l, BMI) NI,
81	(LAY YOUR HEAD ON MY) PILLOW (Polygram Int'),
	ASCAP/Tony Ton Tone, ASCAP/Dengs, ASCAP) HL
33	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A
	La Carte, BMI/EMI Blackwood, BHIT) WBM
	LINGER (Island, BMI/Polygram Int'l, ASCAP) RL
51	LOSER (Notive' Flowe, ASCAP/BMG, ASCAP) NL
42	
	BML/Lapsed Cathelic, ASCAP) CPP/HL
37	
	ASCAP/(MI April, ASCAP) HL
17	MARY JAME'S LAST DANCE (Gone Gator, ASCAP) CP
74	
	ASCAP/EMI April, ASCAP) WBM
97	MISS YOU IN A HEARTBEAT (Bludgeon Riffolia,
	ASCAP/Zemba, ASCAP) CPP
	HIMM HIMM HIMM HIMM (Polygram Int'l,
	ASCAP/Goor Number Two, ASCAP/Dummies

17	I WART YOU (Warner-Tamprians, EMI) WEN
54	JUST ANOTHER DAY (Dunce Little), ASCAP)
73	LND (Polygram Int'l, BMI) Nr.
81	
	ASCAP/Tony Ton Tone, ASCAP/Dongo, ASCAP) HL
93	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) IA
	La Carte, BMI/EMI Blackwood, BMII) WBM
48	
51	LOSER (Notive) Florie, ASCAP/BMG, ASCAP) NO.
42	LOVE SREAUN' UP ON YOU (Snow, BMI/Sony,
	BML/Lapsed Cathelic, ASCAP) CPP/HL
37	LULLABYE (GOCOMENT, MY ANCEL) (Impulsive,
	ASCAP/EMI April, ASCAP) HL
17	HARY JAME'S LAST DANCE (Gove Gator, ASCAP) CP
74	MASS APPEAL (Gifted Pearl, ASCAP/III Kid.
	ASCAP/EMI April, ASCAP) WBM
97	
	ASCAP/Zemba, ASCAP) CPP
	HIMM HIMM HIMM (Polygram Int'l,
	ASCAP/Goor Number Two, ASCAP/Dammies
	Productions, SOCAN) NI,
70	THE MORE YOU IGNORE ME, THE CLOSER I GET
	(Warner Chappell, ASCAP/Soorer, PRS) WBM
11	THE MOST BEAUTIFUL GIRL IN THE WORLD
	(Controversy, ASCAP) WEST
43	MOTHER (WB. ASCAP/American Def Tunes,

ST MY LOVE (S

37 39 4 SINCE I DON'T NAVE YOU Singles with the greatest sales gains @ 1994, Bills NEON MOON MICH (Petroli ASCAP/Stone Averal

(35) 42 3 SOMETHIN TO RIDE TO

36 33 17 CRY FOR YOU

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NINE INCH NAUS MAKE CHARTS INDUSTRIAL ZONE

stream for nearly two decades. Pioneering works, which received almost no commercial response at the time, included Lou Reed's 1975 album
"Metal Machine Music" and early-80s albums by the ILK hand Throb

hing Gristle In the '80s. Chicago-based independent label Wax Trax! and Vancouver. British Columbia's Nettwerk were the chief purveyors of industrial, but their biggest acts, Ministry and Skinny Puppy, respectively, remained cult

It wasn't until Nine Inch Naile' "Pretty Hate Machine" that the genre became a serious chart pres-Judy Neubauer, retail advertising and promotions coordinator for the

artisto

16-store, Chatsworth, Calif.-based Tempo Records web, says NIN has done extremely well at the chain. At a midnight sale at Tempo's North-ridge store, the new NIN album outsold Soundgarden's "Superunknown

Says Neubauer, "There's been a huge buzz. Everyone was waiting for [Reznor's] second full-length album. Neubauer says a big part of industrial's move toward the mainstream has been sirplay on modern rock KROQ Los Angeles.

KROQ is one of 24 modern rock stations playing the NIN track 'March Of The Pigs." APD Gene Sandbloom says "The Downward Spi-"is going to be huge in L.A."

The station also is one of five mod ern rock stations playing "Closer," a second track from the album. Those stations have even gone out of their way to edit the track, which contains explicit lyrics, to make it suitable for

Mike Halloran, MD/afternoon per sonality at modern rock XTRA (91X) San Diego, credits Nine Inch Nails with bringing industrial to the main-stream. "The word industrial is pretty off-putting for some people," he says. "What Trent does is make pop songs that sound industrial. He tak a great pop song and destroys it, much the same way the Jesus & Chain use feedback

At KNDD (the End) Seattle, MD Marco Collins reports that Nine Inch Nails is a hot commodity. "At our station, the thing is going crazy," he says. KNDD is playing "March Of The Pigs" more than 17 times a week, while "Closer" was the No. 2 most-requested song at the station the week of March 14. Collins adds that other industrial

acts, ranging from Machines Of Loving Grace to Ministry, also have been well-received at the station, "Maybe the masses are coming around to what the core has known all along, Collins adds

Modern rock KITS (Live 105) San Francisco director of music opera-tions Steve Masters notes that adding industrial to the mix gives a staplay a song in the industrial vein, peo-ple respond positively," he adds. While Nine Inch Nails may be

breaking down barriers at radio, not every industrial act is benefiting TVT Records is having some difficul ty working tracks by KMFDM and Sister Machine Gun.

"Right now we are up against Nine Inch Nails," says TVT national director of promotion Jim McNeil. "Even though programmers understand that there is a huge fan base for in dustrial, they only have one slot for it. They pigeonhole it into nighttime rotation, and often add it reluctantly. Their hands are formed because of the tremendous sales and phone reenonee

NO INDUSTRIAL REVOLUTION

Another industrial act that has made inroads in the last few years is 69" reached No. 27 on The Billboard 200 and went on to sell more than 634,000 copies. That act, however, remains largely an after dark phenome-non. Says KROQ's Sandbloom, "[Ministry's] 'N.W.O.' is the quintessential nighttime KROQ record."

Like Nine Inch Nails, Ministry is an alumnus of Lollapalooza. N1N was part of the festival's debut lineup in 1991, while Ministry was a featured act in 1992

Marc Geiger, VP of A&R for American Records and a force behind Lollapalooza, says Nine Inch Nails and Ministry have opened the doors

for other acts covering similar musical tormin

When booking Lollapalooza, we know that industrial was a vital importent form of alternative music

and that it should be exposed" be says Geiger adds that NIN's exposure on Lollanalooza helped nave the way for Ministry. When Nine Inch Nails finally

broke, there was a lot of talk not only about them, but the whole genre, Geiger says. "There was a lot of anticipation for Ministry, based largely on the success of Nine Inch Nails." Front 242 on industrial act fee-

tured on Lollanalooza '93, however, failed to reach a broader audience and remains mostly an underground

American hopes to find success in the industrial market in August with the label debut from recent signing Skinny Puppy, formerly licensed to Capitol in the U.S. via Nettwerk.

"The door is open," says Geiger. "If they make a good record, they will

sell a lot more than they have in the music Vat Geiger doesn't expect on indus-

trial revolution. "I don't think it's a trend like rap, where everyone is going to get in because the market is so

BROADENING THE BASE

he says.

Those close to the industrial scene have mixed feelings about the genre's newfound acceptance. Kim Traub, one of the staff of four that publishes Industrialnation, a fanzine based in the Chicago area, notes that Reznor is on the cover of Musician, B-Side, and CMJ. He's also a featured nterview in the fanzine's next issue "That's just the way the business works," she says. "There's always

going to be quibbling over who's alternative and who's not." Yet Traub sees a positive side, too.

"It may be good to broaden the base of people that listen to this kind of

Brian Perera, label manager of the Los Angeles-based independent label Cleopatra, which has been specializ-ing in industrial since opening in 1992, also sees positives to the success of Nine Inch Nails. "Every other major label is gong to be looking for their Nine Inch Nails." Perera says. "Acts that normally wouldn't be looked at are definitely getting

looked at now. It's breaking a whole new door open for new acts. The label, which has issued one "Industrial Revolution" CD sampler and a book of the same name, is

readying a second sampler. "We're getting a free ride with [Nine Inch Nails]." Perera adds. Magazines that wouldn't have the least bit of interest in us are coming sround. I guess everything has its time '

GREGORIAN CHANTS BECOME AN INTERNATIONAL HIT FOR EMI CLASSICS

(Continued from page 8)

EMI Classics, saw an opportunity to spread the word. He persuaded the Abbot of Silos to open the monastery to selected international press for one day of interviews and filming. And the story-of celibate, silent monks raking in the royalties (and donating them to help other monasteries and third-world projects)—proved prime-time TV news and feature material.

Sales took off and began to affect neighboring countries. According to the label, Italy sold 50,000, the Netherlands sold 22,000, and the ripple effect could be felt as far as Sweden, which sold 8.500.

As sales leaped over the 50,000 figure in the U.K., market research showed that the purchasers were mainly in the 18-30 age bracket-another factor that convinced Lewis to invest in TV advertising and aim for the top five. "We are spending 100,000 pounds [\$150,000] on TV-it will be the largest campaign we have done since Nigel Kennedy's recording of the Brahms Concerto," he says. "In fact, it is bigger.

Gregorian chant has been heard on all the U.K. radio stations, including Radio 1 and Virgin. Lewis prepared a 15-minute sampler CD, with 2-4 minute tracks, to help bewildered DJs wondering what to do when presented with 130 minutes of religious music that has its origins in the 6th century.

Not surprisingly, other companies mped on the bandwagon. Deutsche Grammophon, which has its own recording of the Silos monks, reissued it with the title "Old Spanish Chant. Sony Classical resleeved last year's release of "Lagrime Di San Pietro" by Flemish renaissance composer Lassus to tap a market they saw as stretching from Gregorian chant to Estonian con temporary composer Arvo Pärt.

Warner Classics U.K. already had "Classic Stressbusters" ready for re-lease, an assortment of well-known "calming" classics, and the label swiftly resleeved an old Erato recording of Gregorian chant, issuing it un-

der the title "Tranquility."

In the U.S., the EMI album has ved from being "a very big classical record to a major pop release says Steve Murphy, president of the comany's Angel Records, its U.S. classical division. Angel is planning a national TV ad campaign buy for the week of April 4 on five major cable networks, including CNN. The label also is planning to release a single, Alleluia, beatus vir qui suffert," and an accompanying video—sans Monks—in April. "This is all developing so quickly, and the excitement is so heady," says Murphy, who notes that details on a radio campaign are still being worked out.

At retail, Cema Distribution is working the album as a crossover record with display materials, buttons, and posters. "Cema has gotten behind this as if it were any of our companies big pop releases," says Murphy. "They're treating it as if it were as much of a priority as Bonnie Raitt." Some radio stations are already helping to spread the word of the monks in the U.S. "They have created aite a sensation," says Craig Curtis, PD of public station WETA-FM

Washington, D.C.
On March 13 the station's afternoon host, Robert Aubry Davis, presented the American broadcast premiere of "Chant" on his weekly early music program, "Millennium Of D.C.'s Olsson's Books And Records sold 500 copies of "Chant."

Nationally, the story is much the same. At the 345-store Wherehouse chain, based in Torrance, Calif. "Chant" is in position to catch 1990's The Three Tenors" as the chain's best-selling classical record ever, says Rubin Meisel, Wherehouse's classical buyer. He notes that the surve behind 'Chant" is being driven not by traditional classical music buvers, but by a

swelling crossover audience.

In fact, the recording's cre appeal prompted the decision to release the single-disc version with a snappy title and pop-style album art. 'In this situation, it was proved that the public was eager and ready for this kind of music," says Murphy. The job we had was to promote and present the packaging in a fashion most accessible to the broadest possible nudience

Assistance in preparing this story was provided by Eric Boehlert and n Nunziata in New York, Nicolas Soames is editor of Gramophone's publication, Classical News

MICHAEL PACT 'UNENFORCEABLE,' LAWYER SAYS (Continued from page 8,

it's a matter that must be pleaded,

and it wasn't part of his [original] After a brief court adjournment to discuss his position, Cran told the

judge that the case should continue. The longevity of the court case seems to be taking its toll on the temers of the key legal players, with arker commenting, "I'm punch-Parker commenting, drunk after 18 days of legal submis-

sions"; Pollock informing Cran, "I've never seen such a ahambolic approach"; and Cran accusing Pollock of using "distracting behavior." Earlier in the week, Cran had

claimed that the real reason Sony wanted eight-album deals with its artists was because "they want to make as much profit as possible, and protect themselves from having to compete with other record compa after [the release of] three or four alhums. We submit that this kind of contract, which ties an artist, also fettors that artist

He added that the level of investment made by record companies in their artists "can be recouped within three or four successful albums there is no reason to suppose that the level of investment will drop if they only sign artists for that number of albums, instead of for eight albums." Cran acknowledged, "We accept that the company's desire to obtain recoupment of advances is a legitimate business interest, and that there should be a reasonable return on the artist ... otherwise it's only a

sire to make a lot of mo He added that with Michael's 'Faith" album, Sony had known that it would recoup all the big advances that had been made to him, and that there had been little risk to the comany itself.

Cran claimed that the company dropped many artists before they had released three albums, "and certainly after the third album, if they have not been successful." He produced a list of Sony recording acts and their sales figures, and claimed that Altered Images, the Stranglers, the Pasadenas, Bros, and Spear Of Destiny had been among the acts dropped by the company after just three album releases, even though in some cases one or two of their albums had

en very profitable. He added, "If the artist wanted to withdraw from a contract, he would have to repay the investment, the outstanding debit balance. Every artist should have the right to bring an agreement to an early close, but he would have to repay what was outstanding on the royalty account. Cran, discussing net profits for both Sony and George Michael, add-

"It is outrageous that Sony uld be operating a system when they make so much more money out of the sales of CDs than the artist does . . . there is no justification for

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BILLBOARD APRIL 2 1994

BILLOWING APRIL 2, 1994 HOT 100 SINGLES COMPLED FROM A NATIONAL SAMPLE OF TOP 40 RADIO APPRIL 24 PROMITORED BY BROADCEST DATA STREETS, PORTION APPRIL 24 PROMITOR APRIL 24, 1994 COLLECTED, COMPLED, AND PROVIDED BY SOURCESTED.

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53	64	4	LOVE SNEARIN: UP ON YOU D AND MATERIAL TO SNOW J SCOTT	13	86	70	15	MALICIAN TORELLO IS S-MALICIAN LIBERTO TO LOVE)	ED IVERSI I ANISTA 1-21
43	51	8	MOTHER R PERSON IS CONCESS: (C) AMERICAN 18756/REPRISE	94	91	99	3	TOU A GRAY CANGLESON IN MARTIN CANGLESON (C)	CANOLEB COMMUTERONISIRE I BROWNERSER BR
45	49	7	HET D.J. (FROM TMI VIDA LOCA") ◆ LIGHTER SHACE OF BROWN # GITT THE C.S. HELD M. VELLER A. L. PROCE IT LUMPINS IT CONTERNED IT RANNELS (C) TO MERQUINY #508 402	95	NEV	•	1	GSUTERIEM FRIEND AND GOTTON EN LAGUSTIN IN I	ULLET ENRIQUE CLASSIFED O
39	40	22	SALUT LUYEU TOUBUT I LIED * MICHAEL BOLTON \$1.00 CAN HELD TO SECURE AT LANGE CAN HELD TOUR SECURE AT LANGE CAN HELD	56	98	-	4	MISS YOU IN A HEADTREAT	COLL AMEN 384
36	33	25	** A HOT SHOT DEBUT ** IF ENAMERS (FROM WITH HORSES)** ** AND CONTROL OF THE PROPERTY OF THE	97	93	81	17	SOMETIAN TO BIOCE TO FORMER EXPEDITION LOS ANTIFICIANO LOS ANTIFICANO LOS ANT	ELIM MERCURY 858 E
41	38	45	WINDOWS (1 IN) ▲ TAG TEAM TAG TEAM TAG TEAM (C) (M) TO C) LEFT (N) A A TAG TEAM	98	NEV		1	PWOLF PWOLF RUSHING IN HEART	◆ FLTON IDHN # DURAL
34	29	24	SSTREET INHOUGH D OTHORISMS CONTIG	39	92		2	SMORODERIA CHANCESLANDES	(C) M IT IN MCA 549
42	45	22	P HENDRIC LINESHI TOW (FROM "COOL RUNNINGS") # JIMMY CLIFF (ID DANGE 77207	100	88	83	6	X ELSON JE MARTIN MISPIRO A PESSISI	ICI ATLANTIC R7



by Kevin McCabe

\$\overline{\textbf{LOSE}}\$. This week's fight for the top of the Ido 100 eres "The Sign" by Ace Of Base (Arina) holdings not No. 1 over \$R\$ (Astly" "Bums,") or Grid" (livel by a ranor-bin mergin. "Bump," the higgest points quiere on the chart for the third straight week, is up to No. 21m monitored airplay points and maintains its strong No. 1 in sales—selling more than 100,000 units that week. Kelly is single in likely to case into the No. 1 spot next week. The second-biggest gainer in the top 10 is 'Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista). It's up 24% in sales and moves 12-8 overall. It ranks No. 1 in airplay at KUTQ Salt Lake City, No. 7 at WKCI (KC 101) New Haven, Conn., and No. 8 at WPLY (Y100) Philadelphia.

"RETURN TO INNOCENCE" by Enigma (Virgin) is the biggest overall gainer among developing titles (those not yet in the top 20) and wins the Greatest Gainer/Airplay at No. 24. It vaults 30-19 in airplay and also enjoys a healthy debut in sales, at No. 41. "Return" ranks No. 1 in airplay at modern rock outlets KDGE (The Edge) Dallas and WNIX (98X) Atlanta, and No. 4 at top 40/mainstream WEZB (B97) New Orleans. "How Do You Like It" by Kelth Sweat (Elektra) wins the Greatest Gainer/Sales. "Like" also is breaking at rhythm-cross-over stations, including No. 3 at WJMN (Jammin' 94.5) Boston. No. 5 at WPGC Washington, D.C., and No. 9 at WERO (920) Baltimore, The second-biggest overall gainer below No. 20 is "Born To Roll" by Masta Ace Incorporated (Delicious Vinyl/EastWest), which makes a big move on the Hot 100, 63-36. "Born" is No. 5 in airplay at WQHT (Hot 97) New York, No. 7 at KSOL (Wild 107) San Francisco, and No. 8 at WIOO (O102) Philadelphia.

HOW HIGH: Readers often ask how high a single can go on the Hot 100 due to sales alone. "Indian Outlaw" by Tim McGraw (Curb) is an-swering the question: It's the first single to reach the top 15 from sales only. It sold more than 50,000 units in the week used for the chart, ranking No. 4 in singles sales. All the units sold so far are due to airplay at country radio and video outlets. which is not figured into the Hot 100 point totals. Curb is planning a top 40 radio promotional blitz next week, however, so top 40 airplay may be forthcoming.

UICK CUTS: The Hot Shot Debut at No. 35 is "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.), from the "With Honors" soundtrack. Its strong debut is due to a No. 27 debut on the airplay chart; it was only in storea for part of the week. "Remember" ranks top 10 in airplay out of the box at seven mainstream outlets, including WSKS Wilkes-Barre, Pa. (No. 1), KRBE Houston (No. 2), and KKFR WNNS WHIEE-BATPE, 12. (No. 1), AREH HOUSTON (No. 2), and KAFW. Fewer 520 (No. 5). Two new artists make their Hel 100 bows this Fewer 520 (No. 5). Two new artists make their Hel 100 bows this Period of the Control of the Control of their Period of their Period (No. 5). The Control of their Period (No. 5). The Control of their Period (No. 5). The No. 100 (No. 5). Th

DIDDLING HANDED HOT 100°

	D	U	DDLIITU I	UI	V	Ш	LIN SINGLES
THIS WEEK	LAST MEDA	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THUS MEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	-	1	FLL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAK)	14	25	2	RELIEVE IN LOVE TEODY PENDERGRASS (ELEXTRA)
2	8	3	IN WALKED LOVE EUROSE (ARISTR)	15	18	2	13 STEPS LEAD DOWN ELVIS COSTELLO (MAINER BROS.)
3	4	2	IT AIN'T HARD TO TELL NAS (COLLIMBIA)	16	22	2	I WANT TO THANK YOU ROBEN S. (BIS BEAT/ATLANTIC)
4	3	4	GONNA LOVE YOU RIGHT AFTER 7 (BLACON/FOR)	17	F	1	BEAUTIFUL IN MY EYES JOSHUM MADRION (JEK-(190)
5	11	4	PAPA'Z SONG 2PHC (INTERSCOPE)	14	13	2	PART TIME LOVER/TM STILL IN H TOMIU'AL B. SURE (DEATH ROW)
6	20	2	SWEET POTATOE PIE DOMINO (DUTBURST/RUL/CHAOS)	19	17	3	WHEN A MAN LOVES A WOMAN
7	-	1	PLAY MY FUNK SMPLE E (MEACON/FOR)	20	23	2	GIRL YOU HEAR ME CRYING NY (MARLOCK)
	5	4	ETERON IN THE SKY INTRO (ATLANTIC)	21	F	1	NO GUNSHOT WORLA-GINL (CHAOS)
9	15	4	THE RIGHT TIME	22	F	1	PIECE OF MY HEART FAITH HILL (MARNER BROS.)
10	7	5	IT ALL COMES DOWN TO THE	23	16	5	GOT TO GET IT OUTURE BEAT (550 MUSIC)
11	10	4	FOR WHOM THE BELL TOLLS BLE GRES (POLYDOR/PLG)	24	-	1	WORDS BY HEART BILLY RAY CYRUS (MERCURY)
12	12	6	GOODBYE SAYS IT ALL BLACK-MAN (ARSTA)	3	21	3	DA BOMB MRS MACSS (RUFFHOUSE/COLUMBA)
13	14	6	WATCH THE GIRL DESTROY ME POSSUM DOON (HTEMSCOME)	But	bling th har	Unde	or lists the top 25 singles under No. 10 t yet charted.

Sonv Tree Launches Religious Music Arm Nashville Vet Scherer Named Division's Director

■ BY BOB DARDEN

Sony Music Publishing has entered the increasingly competitive contem-porary Christian publishing market with the launch of a religious music division of Sony Tree. Nashville veteran Jim Scherer has been named director of the new division.

According to Donna Hilley, presi-dent and CEO of Sony Tree, Scherer will retain his current title as director of creative services for Sony Tree in addition to managing the new division. chard Rowe, president of Sony Music Publishing, says that while the division's writers are currently better known for their pop and country music hits, the new division would increase their visibility in Christian mu-

The launch comes only a week after the Sparrow Corp. purchased an-other well-known Christian publishing house, Meadowgreen Music. Hilley, incidentally, was instrumental in the founding of Meadowgreen as a part of Tree before CBS purchased Tree a few years later. Scherer has spent the past 10 years in music publishing and has been with Sony Tree since 1989. Past credits include stints as a manager, producer, engineer, and musician.

"This has always been a particular interest of mine," he says. "I've been involved in contemporary Christian music in some form, whether playing or writing, for a long time. "So, since Sony Tree already had writers who were having success in Christian muhe adds. Scherer says there is no talk of Sony Tree estab lishing a record label at this time, nor are there any plans to expand the di-vision's staff. Scherer also says that

writers for Sony Tree's contemporary Christian music division have already enjoyed a number of hits in the Top Contemporary Christian charts. Those writers include Jeff and Gayla Borders, Johnny Douglas, Jon Mohr. and Chapin Hartford.

According to Scherer, the division's primary focus will be on signing new and established writer/producers and writer/artists, much like Sony Music Publishing has done with

Keith Thomas, Robert White John-Wally Wilson, Kenny Greenberg, Chris Rodriquez, Bill Owsley, Mark Chesshir, Madeline Stone, Phil Barnhart, and James Humphrey-all of whom have enjoyed writing successes in both the contemporary Christian and mainstream music markets.

"Because Sony is so vast, we're going to be able to tap into so many new networks," Scherer says, "Before, whenever I went to Los Angeles, I worked pop and country songs. But now, when I go to pitch to film and television, I take contemporary Christian songs along as well. We're already getting some good responses by doi ing that."

Scherer says Sony Tree will not create a separate title for the contem-porary Christian music division. "Nothing much will change. We're just going to be able to let more people know about this music. I don't want to put tags on people or music. Music too often gets judged by whatever label gets slapped on it, whether it is country or Christian music."

INTEGRITY MOVES TO SPRING ARBOR DISTRIB (Continued from page 10)

Mobile. Ala.-based Integrity, says the

label's sales exceeded \$29 million in 1993, its fifth consecutive year of 25% After months of strategically dving what we should do, we de cided that since we were diversifying

into so many musical styles, this is the right thing for Integrity," Coleman says. "The main thing is focus. It allows us to have our own sales force focused on our products. We believe it will result in a sales increase.

This is certainly not a negative on Sparrow. Once the agreement with Sparrow expires Aug. 31, Integrity's ware-housing and fulfillment operations

will be handled through Spring Arbor Distributors of Bellville, Mich. Integrity began as a praise and

orship music-oriented record club. But Coleman said that Integrity's Christian bookstore sales PIONEER'S BLUE LASER

(JVC), and Philips. Matsushita is set

to launch the industry's first Video CD system April 1.

Video CD is based on the MPEG-1

standard, which is roughly analogous

to current VHS technology, while blue laser holds the promise of high er-resolution, longer-playing audio-vi-

sual software based on the MPEG-2

Video CD, Sony may actually be clos-est to developing practical blue laser technology, saya Chuck Goto, elec-

tronics industry analyst for securities firm S.G. Warburg (Japan). "I visited Sony's research lab at

the end of last year and it looked like

they were pretty close to having a

continuous-wave blue laser [as op-

posed to the SHG type just an-nounced by Pioneer]," says Goto. The main problem with the SHG type, he

says, is its high power consumption.

both types of blue laser technology.

The Pioneer statement says the

STEVE MACLURE

Notwithstanding its supp

(Continued from page 6)

grown dramatically over the past several years, and we are projecting retail sales alone in excess of \$12 mil lion in 1994.

'If we had experienced slower growth, we probably would have remained with Sparrow. But today, in terms of units sold, our retail side has either equaled or just exceeded our [record club] business."

Integrity will become one of Sprin Arbor's biggest accounts. Rick Pi-gott, president of Spring Arbor, says his company has delivered Integrity
Music product to the book market

since 1987. "We know the product well," Pi-gott says. "This is a great opportunity for both companies to fulfill their missions and grow together."

Pigott says Spring Arbor, which earned \$160 million in revenues in 1993, will add an unspecified number of additional employees because of the agreement, in Nashville and at its corporate home near Detroit.

We carry everything of note in a live catalog status, from every gospel label and distribution house in the industry," Pigott says. "We've been carrying all of the Integrity lines for some years-we're just changing the basis of our distribution agreement with them

In addition to providing Integrity product to Christian bookstores, Spring Arbor will serve as a fulfillment center for Integrity product shipped to general market retailers. Coleman says Integrity has no pla

to "internalize" warehousing and ful-fillment operations for retail. "We've talked with Spring Arbor about a number of things, and there's

a real good possibility that we'll be able to work together to enhance service," Coleman says, "It'll be a process of growing together, and we'll have six months of growing together before the new agreement kicks in on

Coleman says the move will re-quire Integrity to hire "20-plus" new employees in national sales management, field reps, and telemarketing

They'll be in different parts of the country, but we may have some folks in Nashville and some in Mobile." he

In a prepared release, Sparrow CEO Billy Ray Hearn said his company is "proud" to have been a part of Integrity Music's "exceptional growth.

We wish them the best in this new venture. We will continue to aggressively sell their product and support their programs through Aug. 31."

REVAMPED NIRVANA, BECK ALBUMS (Continued from page 10)

that different."

Regarding the song title change, e says, "Kurt changed it to Waif Me' because 'waif' is not gender-specific. We thought that was the best

way of softening it up." But, he adds, "We did not have to compromise the music. The music is intact

While Geffen approached Nirvana with the suggestion of an alternative package, Farrell says the band is also concerned about the kids being able to buy it ... They wanted to make sure they reached them."

Says Smith, "It's nearly negligible

in terms of a compromise . . . In order to satisfy any arcane thinking that sets up rules to get something in the racks, this is very minor."

Details are far sketchier about the revised Beck album, with its release nearly two months away, but Smith

acknowledges that an alternate package will be released. Speaking generally, Smith stresses the importance of addressing the con-

cerns of racked accounts, which service an immense retail audience.

"What racks do is provide you with the high road." he says. "The most important thing is to get the music into the hands of consumers . . . [And] many consumers don't buy their records anywhere else."

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™Billboard 200 ...

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

	-		IIIDOGIA Z			3		тм	FOR WEEK ENDING APRIL 2, 1994	11
UAST	2 WKS AGO	WRS. ON CHART	ARTIST MILE ARTIST THE CONSERVE OF THE CONTRACT OF THE CONTRACT OF THE CONSERVE OF THE CONSERVE OF THE CONSERVE OF THE CONTRACT OF THE CONTRA	POSITION	THIS	WER		WKS. ON CHART	ARTIST USD. & NOVEMBUSTINGUITING USES, GUIGOESTED UST PRICE OR EQUINALISTS TITLE	1
			* * * No. 1 * * *		59	66	58	90	MARY-CHAPIN CARPENTER & / COLUMBIA 48883 (10.98 EQ15.96) COME ON COME ON	
3	2	17	ACE OF BASE & APISTA 18740 (9.98-15-98) 1 week at No. 1 THE SIGN	1	59	34	-	7	ELVIS COSTELLO WARNER BROS 45535 (10 90/15.98) BRUTAL YOUTH	-
2	100	8	SOUNDGARDEN ARM 0198* (10.98/16.93) SUPERUNKNOWN	1	58	51	46	45	GIN BLOSSOMS ▲ ALM 54039 (9 98/13 98) NEW MISERABLE EXPERIENCE	
2	3	19	R. KELLY A ' JNE 41527 (10 5015 500 12 PLAY COUNTING CROWS A	2	58	62	63	44	LITTLE TEXAS	
2	7	14	DISC 2452 OF STREET OF THE STR	4	60	61	61	56	BROOKS & DUNN A ' APISTA 18716 110 98/15 580 HARD WORKIN' MAN	
2		29	MARIAH CAREY ▲ 1 COLUMBIA 532031 (10 98 FC) 16 981 MUSIC BOX	2	61	60	59	16	CRACKER WINGON 20012 19 98113 980 18	1
2	2	35	TONI BRAXTON ▲ 1 LAFACE 26007/9/9574 19 96/15 960 TONI BRAXTON	1	58	56	52	28	NIRVANA ▲ oct 24607*/GEPPEN (10 10/16/98) IN UTERO	,
			***HOT SHOT DEBUT ***	T.	63	68	58	118	PEARL JAM & * 61/6 47/857 (10.18 60/16 98) 12 TEN	
NEV	V	1	MOTLEY CRUE REPURA 61534 (10 98/16 98) MOTLEY CRUE	7	68	58	10	20	FRANK SINATRA A CONTOC 80112 133 0817 880 DUETS	ī
2	8	19	CELINE DION ● 550 Waste 57555/EPIC 110:98 EQ15:981 THE COLOUR OF MY LOVE	1	63	59	81	23	XSCAPE ▲ 50 SO BEF 57107*(COLUMBIA IS 98 EQ15 58) HUMMIN' COMIN' AT 'CHA	
9	8	17	SNOOP DOGGY DOGG & 1 DEATH HOWHNTERSCOPE 922791/46 (10 98/15 90) DOGGY STYLE	2	58	58	58	16	DOMINO ● CUTBURSTICHAGE \$7701 COLUMBIA 19 \$8/25 981 DOMINO	
12	9	21	SALT-N-PEPA ▲ ? NEXT PLATEAULONDON IDB312**PLG (10 98/16 98) VERY NECESSARY	4	58	45	34	68	STING A 7 ALM DOTO (10 95/16 90) TEN SUMMONER'S TALES	_
			GREATEST GAINER		63	59	60	81	VINCE GILL A ' MCA 10630-110 90-15 100 I STILL BELIEVE IN YOU	
26	55	3	YANNI PRIVATE MUSIC 02316 (10.9645.96) LIVE AT THE ACROPOLIS	11	63	63	53	21	SHAQUILLE O'NEAL • INC 415211 (10 59/15 99) SHAQ DIESEL	-
2	-	2	NINE INCH NAILS NOTHINGTYL-INTERSCOPE 9234646 (10 96/16 96) THE DOWNWARD SPIRAL	2	(70)	72	61	31	BABYFACE A CITYC SOSON IND SIN COVIG SIND FOR THE COOL IN YOU	
10	19	2	ENIGMA CHARISMA 39236AVRGAN (10 98/16 98) THE CROSS OF CHANGES	10	-	_				
10	15	8	BECK GGC 24634*/SEFFEN (10.98/25.98) MELLOW GOLD	10	71	81	34	16	FAITH HILL MARRIER 2005 45300 (2 500 5 00) TEST TAKE ME AS I AM	
17	22	10	CRASH TEST DUMMIES ● ARISTA 146331 (9 98973 98) US GOD SHUFFLED HIS FEET	15	12	76	80	38	TOOL ● 200 11052 IS 98/15 980 IE UNDERTOW	_
15	13	-6	SOUNDTRACK PCA 66364 (10 98/16 98) REALITY BITES	13	73	70	59	135	METALLICA ▲ 1 (LEXTRA 61)13* (10 66/15 96) METALLICA	
14	11	18	TOM PETTY & THE HEARTBREAKERS & MCA 10813 (10 90/17 90) GREATEST HITS	5	74	69	71	162	ENIGMA ▲ 1 CHARISMA 86224/YRSIN (3 98 13 98) MCMXC A.D.	_
11	6	70	SOUNDTRACK A " ARISTA 18699" (10 98/15 98) THE BODYGUARD	1	75	68	64	41	RAGE AGAINST THE MACHINE ● RAGE AGAINST THE MACHINE	
18	21	3	VARIOUS ARTISTS NCA 10965 110 98/16 981 RHYTHM COUNTRY & BLUES	18	76	77	- 66	11	SOUNDTRACK VIRGIN 88274 (10 98/15 98) THE PIANO	
19	19	34	SMASHING PUMPKINS A / VIRSIN 88267 (9 58/15 98) SIAMESE DREAM	10	17	67	56	4	VARIDUS ARTISTS	
16	16	8	ALICE IN CHAINS & COLUMBIA 57629-17 98 EQ11 98: JAR OF FLIES	-				-	WARKER BROS 45500 (10 98/16 98)	
23	14	8	JOHN MICHAEL MONTGOMERY & ATLANTIC 8299940 (10 9815 96) KICKIN' IT UP	1	(78)	95	99	5	SARAH MCLACHLAN ARISTA 18725 (9.98/1.5 98) EF FUMBLING TOWARDS ECSTASY	
21	17	13	JDDECI & UPTOWN 10915-MCA (10 99-15-99) DIARY OF A MAD BAND	3	79	74	65	15	DEEP FOREST 550 MUSIC STIMOSPIC 110 98 EQ. 15 98: 155 DEEP FOREST	
24	20	11	JANET JACKSON A " WHOM BYEST OF THE PROPERTY O	1	60	73	95	79	GEDRGE STRAIT ▲ 3 MCA 10651 (10 98/15 98) PURE COUNTRY (SOUNDTRACK)	١
20	18	27	MEAT LDAF & MCA 10659 (10 9015 90) BAT OUT OF HELL II: BACK INTO HELL	1	61	80	77	19	A TRIBE CALLED QUEST ● JNE 42197*110 98/15 981 MIDNIGHT MARAUDERS	
30	28	21	TEVIN CAMPBELL & OWEST 45388 WARNER BROS (10 9816 98) I'M READY	18	82	79	70	16	QUEEN LATIFAH MOTOWN 6370 (9.98/35.98) BLACK REIGN	i
32	26	18	MICHAEL BOLTON A * COLUMBIA STORY (10 98/16 98) THE ONE THING	3	(83)	87	88	10	JAMES MERCURY 514943 (10 99/15 59) IE	,
22	12	3	HAMMER GAME REPRISE 24545 WARNER BROS 120 SE 16 SE) THE FUNKY HEADHUNTER	12	(84)	101	106	6	NEAL MCCDY ATLANTIC 82568/AS (10 98/15-98) ES NO DOUBT ABOUT IT	
29	23	19	BRYAN ADAMS A AMMONST (10 98/16/98) SO FAR SO GODD	6	85	75	68	15	DANZIG AMERICAN 45296/WARNER 0805 (7 98/11 98) THRALL-DEMONSWEATLIVE	
28	25	22	PEARL IAM A TENTALISM TENTALISM TO GOOD VS.	1	66	82	76	52	DWIGHT YOAKAM ▲ REPRISE 45241/WINDRESS 05 90 13 901 THIS TIME	
				+	(87)	98	96	31	CLAY WALKER @ GMAG 24513 WARRINGS 89005 11 9815 981 TO CLAY WALKER	
27	25	48		12	66	83	61	35	CYPRESS HILL & SUFFINOUSE 57931-COLUMBIA (10 SE EQ/15 SE) BLACK SUNDAY	
33	31	32		12	89	85	82	66	DR. DRE ▲* DEATH ROWINTERSCOPE STIZET/PRODUTY (10 9615 96) THE CHRONIC	
31				-	20	84	74	22	EAZY-E ▲ RICHARDS 9603198040797 (2 981 1 981 IT'S ON (DR DRE 187UM) KILLA	-
35	29	11	SOUNDTRACK ● CPC SOUNDTRAK STREAMFOR TO 9860716 980 PHILADELPHIA GANG STARR CHEVALIS 284 95-880 (19 90) 5 980 HARD TO FARN	25			-	_		
25	-	2			(91)	100	93	29	BARNEY ▲ 7 90x 27115 690 (9 5015 90) BARNEY'S FAVORITES VOL. 1	
36 40	32	70	KENNY G ▲* ARISTA 18646 (10 93.15 98) BREATHLESS SOUNDTRACK ◆ MCA 19927 (10 98/16 98) B SECONDS	33	(92)	99	98	25	GEDRGE STRAIT ▲ MCA (10907 (10 99/15 99) EASY COME, EASY GO	-
39	33	15	ICT CLIPT	5	63	90	85	4	ARETHA FRANKLIN ARISTA 18722 (10.58/16.58) GREATEST HITS 1980 - 1994	
_	_	-	VARIDUS ARTISTS A COMMON TUREAR, THE SOME OF THE FACILE	_	94	91	75	48	AARDN NEVILLE ▲ ABM 0095 (10 95/16 50) GRAND TOUR	
37	30	23	VARIDUS A PROPERT SSR (1996 15-98) VARIDUS ARTISTS A COMMON THREAD: THE SONGS OF THE EAGLES GRAT 24531/MARKER BP05 13.98(16-98)	3	\$5	86	90	26	MELISSA ETHERIDGE ● ISLAND BABBBOPLG (10 98/15 98) YES I AM	_
38	39	13	053 • BLUE NOTE BORRS CAPITOL 19 9615 981 KE	31	(96)	NEV	₩	1	ANGELA WINBUSH (LEXXIPA 61591 (10 98/15 98) ANGELA WINBUSH	į
41	37	25	REBA MCENTIRE A MCA 10906 110 96 15 981 GREATEST HITS VOLUME TWO	5	67	88	78	7	THE NEW 2 LIVE CREW UNE 20719 98 (4.98) BACK AT YOUR ASS FOR THE NINE-4	
42	35	65	STONE TEMPLE PILOTS A * ATLANTIC 02418/90 (9 00 15 98) ES CORE	3	96	89	79	21	TOO SHORT ● INC 41536*110 98/15 989 GET IN WHERE YOU FIT IN	
44	41	38	STORE TEMPLE PILOTS A TRANSCESSINGS ON 1500 ES CONE. THE CRANBERRIES A EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? SEANS \$1456476,110 OR 1215 991 ES	18	\vdash	_		_	* * * HEATSEEKER IMPACT * * *	
43	38	6	ZHANE ILLTOWN 636999070WH (9 78715 98) PRONOUNCED JAH-NAY	37	(99)	124	147	6	GREEN DAY REPRING 45529-WARNER BROS 19-90-15-50 TE DOOKIE	
49	50	19	CANDLEBOX MANERICASITE 45313/WARMER BROS 17 99/11 90: 15 CANDLEBOX	43	100	-			BEAVIS & BUTT-HEAD A THE DESIGN & BUTT-HEAD A	
50	45	9	ZZ TDP 90A 66317 (10 99/16 90) ANTENNA	14	100	71	72	17	GEFFEN 24613 1:20:98:16:98) THE BEAVIS & BUTT-HEAD EXPERIENCE	
NEV	٧Þ	1	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS CHANT	47	101	92	94	72	SADE ▲ * EPIC 53178-110 98 EQ/16 98) LOVE DELUXE	
47	44	6	RICHARD MARX CARTOL 81232110 9615 981 PAID VACATION	37	102	96	87	17	GUNS N' ROSES & GEFFEN 24617" 110 98/16 980 THE SPAGHETTI INCIDENT?	,
48	42	21	10,000 MANIACS ▲ ELEKTRA 61169 (10 98/15 98) MTV UNPLUGGED	13	103	93	73	37	BLIND MELDN A CAPITOL 96585 15 98/13 981 TE BLIND MELON	Ī
46	43	43	ROD STEWART A * WHITE BROS 45289 TO 9875 98 UNPLUGGED AND SEATED	2	104	106	111	122	ENYA & * REPRISE 26775/WWINER BROS (10 98/15 98) SHEPHERD MOONS	
NEV	W b	1	SAMMY HAGAR GEFTEN 24722 110 94/15 981 UNBOXEO	51	105	94	83	29	THE BREEDERS ● 440 \$120005LDXTPA (7 99/21 98) LAST SPLASH	
55	49	29	GARTH BROOKS A* LIBERTY SCHOOL (10 96/16 58) IN PIECES	1	106	102	89	19	PHIL COLLINS & ATLANTIC SCISCAG (10 9804 98) BOTH SIDES	
57	62	19	WU-TANG CLAN ● ENTED THE WILLTIMG (26 CHAMPEDE)	40	107	111	112	213	ORIGINAL LONDON CAST A DULLA TOM OF THE OREDA MICHIELENTS	-
			1000 66336*RCA 19 98 15 901 ENTER THE WO-1744G (30 CHAMBERS)			_			POLYDOR 831563*PLG (10 98 EQ/16 98) PRINTED OF THE OFERN HIGHEIGHTS	_
54	48	76	ABSTA 18711 (10 98/15 99) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	100	110	107	7	BLACKHAWK A1937A 18708 19.98/15 980 BLACKHAWK	
52	51	39	SOUNDTRACK A 1 EPIC SOUNDTRAX 53764/EPIC (10.90 EQ/16.90) SLEEPLESS IN SEATTLE	1	109	108	107	82	ERIC CLAPTON ▲ * DUCKREPRISE 45024*WWINER BROS. (10.98/15.96) UNPLUGGED	

MEEK LAST	2 WHGS	WKS ON	ARTIST TITL	STON	PHES	UNST	2 WKS	WKS ON CHART	ARTIST TITLE	PEAK
-	1	-	LABILL & HUMBEL DISTRIBUTING LABEL (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTE CO.	2.5	1				LASEL & NUMBER DISTRIBUTING LABEL ISUSGESTED LIST PRICE OF EQUIVALENT FOR CASSETTECTS	-
0 109	86	1	COLLIN RAYE EFIC 53992 19.19 60/15 909 EXTREME	S 73	158	151	135	17	ELTON JOHN & MCA 10926 (10 96) 17 96) DUETS	2
D 145		. 4	***PACESETTER*** YANNI • PRIVATE MUSIC 82106 110 1941 5 961 111 111 111 111 111 111 111 111 111	E 24	151	140	132	92	SPIN DOCTORS A * 6PIC 47461 (10 99 (Q16 99) POCKET FULL OF KRYPTONITE	L
4	-	-	CONTENTE DAY BOAR .	-	158	148	126	19	SJORK ELEKTRA 61 468 (10 99/15 96: DEBUT	1.6
2 103			ATLANTIC 82335/AG (9.9815.98) III	-	158	151	151	4	GERALD ALBRIGHT ATLANTIC 82552WG (10 96/1 5 98) SMOOTH	1
3 107			SWV ▲ 7 IICA 66074 (9.98/23 98) IE IT'S ABOUT TIM		160	NE	_	1	CAROLE KING KINGS ARMITHM SAFARI S3878/PRORTY (10.56) 15:961 IN CONCERT	1
103			5TH WARD BOYZ RAP A LOT S281447750917Y (1 98:10:98) GANKSTA FUN		151	151	135	10	BOY HOWDY OURS 77656 IS 98/10 991	1
5 104	10		WYNONNA ▲ CURB 10822MCA (10 98) TELL ME WI		162	165	166	124	NIRVANA ▲ 1 DGC 244251/GEPFEN (9 9013-90) NEVERMIND	L
1	100	-	K7 TOMMIT BOY 1071 (10 SB115 SB) ES SWING BATTA SWIN		153	161	150	46	INNER CIRCLE ● 865 80ATM/FLANTIC 92251/96 1/1,9615,987	1
97	91		SEFFEN 24460 (9.9613.99 IR LA SEXORCISTO: DEVIL MUSIC VOL.	-	164	174	171	204	GARTH BROOKS A 1 LIBERTY 90897 (9 9613 96) GARTH BROOKS	1
120			CLINT BLACK & 8CA 66229 (10 98/15 98) NO TIME TO KII		165	150	151	72	CELINE DION ▲ EPIC 52473 (10 98 EQ. 5 98) CELINE DION	1
127			RICK TREVINO COLUMBIA 53560 (3 56 EQ.15 56) E RICK TREVIN		166	162	156	32	SOUNDTRACK ● JNE 41509130 98/15 980 MENACE II SOCIETY	1
1	-	-	QUEEN A HOLLYWOOD B1285/ELEXTRA (10.98-96 98) GREATEST HIT	_	167	159	154	23	SOUNDTRACK CHARGE \$755371000UMBM (10:98 EQ18 98) COOL RUNNINGS	1
			SHERYL CROW AMM 0126 (9.98/15-98) TUESDAY NIGHT MUSIC CLU		168	158	149	24	DEF LEPPARD & MERCURY \$18305 (9 98 EQ 1 5 98) RETRO ACTIVE GERSHWINWOODEHOUSE CEREBURN OF ANY CEREBURN, THE STAND BOLLS.	+
			MINT CONDITION PERSPECTIVE SOSSMEROURY (9 96/13 98) FROM THE MINT FACTOR		169	156	_	3	GERSHWIN/WODEHOUSE GERSHWIN PLAYS GERSHWIN: THE PIANO ROLLS NOMEDICH TRESPLEISTRATED SETS 500	L
118			BENOIT/FREEMAN ORP 9739 19 98-15 981 THE BENOIT/FREEMAN PROJECT URAD A 1985/N 88279 19 981 5 981		170	179	163	39	BILLY RAY CYRUS ▲ MERCURY 514758 (10.96.16.58) IT WON'T BE THE LAST	
130			JOE DIFFIE ● cric 53002 (10 66 C015 56) PROMISES AND LIE JOE DIFFIE ● cric 53002 (10 66 C015 56) HONKY TONK ATTITUE	-	171	181	192	45	INTRO ATLANTIC 82463/AG (9 9615 96	Ι
115			TONY! TON!! TONE! A WING \$14933MERCURY (10 9913 991	-	172	147	141	72	SOUL ASYLUM ▲ COLUMBIA 48898°-110 98 EQ15 98: E GRAVE DANCERS UNION	Γ
131			CE CE PENISTON AMODIA (10 99/15 98) THOUGHT "YA KNE		(173)	195	-	2	ETERNAL EM 28212/ERG (10 98/35 98/ IES ALWAYS & FOREVER	Ι
123			LENNY KRAVITZ ▲ VRGIN 86984 (9.99) 15 989 ARE YOU GONNA GO MY WA		174	180	195	57	2PAC ● INTERSCOPE SEZONAG IS SELECTED STRICTLY 4 MY N.I.G.G.A.Z	Т
122			BIG HEAD TODD & THE MONSTERS @	_	175	149	143	14	MARY J. BLIGE UPTOWN 10942MCA (10 98/15 98 WHAT'S THE 411? REMIX	Τ
133	-	-	GANTHEROOKS 4 13 LIBERTY SOME IS SET 3501 GARTH BROOKS 4 13 LIBERTY SOME IS SET 3501 NO FENCE		176	160	157	13	COWBOY JUNKIES RCA 66344 (9 99/15 98) PALE SUN, CRESCENT MOON	Ι
-	-	-		_	177	168	-	2	BOB JAMES WARNER BROS. 455:36 (10 98:16 98) RESTLESS	Τ
121	-	-	ADAM CAMDIED		178	176	167	72	GLORIA ESTEFAN ▲ EPIC 53046 (10 98 EQ:18.98) GREATEST HITS	Т
137	-	,	WARNER BROS. 45393 (9.98/15.98) IN THE TRE ALL GONNA LAUGH AT YO		179	172	159	18	SUZY BOGGUSS LIBERTY 89261 (10 99/15-99) SOMETHING UP MY SLEEVE	Т
136			BROOKS & DUNN ▲ * ARISTA 18658 (9 98/13 98) BRAND NEW MA		180	170	153	39	MARK CHESNUTT ● MCA 10851 110 98/15 98/1	Т
139			SOUNDTRACK (\$2,440 518841/900 (10 98 60) 5 981 IN THE NAME OF THE FATHE		181	168	183	3	SOUNDTRACK BEACON 1103-FOX (9 98/15 96) SUGAR HILL	Т
119			AARON HALL SUAS 10810MCA 09 9615 980 THE TRUT ALICE IN CHAINS A 7 COLUMBA 50475 (10 98 EQ/15 98) DIF		(182	NE	NÞ	1	MEAT PUPPETS LONDON 8084849LS IS 98/13 98/ IE TOO HIGH TO DIE	T
113			U2 ♣7 ISLAND \$180477/RG (10.9816.98) ZOOROF		183	167	160	21	JACKSON BROWNE (LEKTRA 6) 524 (10 98:16 98) I'M ALIVE	r
113		-	GLDRIA ESTEFAN ● DIG 53807 (10 98 D) 16 980 MI TIERF		(184)	198	_	2	VARIDUS ARTISTS ORIGINAL SCUAD 9304 (5 984 2 98) ART LABOE'S DEDICATED TO YOU VOL. 4	Ť
135	-	_	JOHN MICHAEL MONTGOMERY A LIFE'S A DANG	-	185	152	139	19	VARIDUS ARTISTS ●	t
-	-	-	ATLANTIC (2022) AG 19 98/15 98/ IES		185	173	164	12	REPRISE 45-13-BWARMER BROS. (10.98/16-98) STONE FREE: A TRIBUTE TO JIMI PENDION. HADDAWAY ARISTA 18743 (9-98-19-98)	+
146		_	TAG TEAM ◆ LIFE 78000 BELLMARK (9 98/14 98) WHOOMP! (THERE IT I		187	186	104	4		t
_	EW P	-	MARTY STUART MCA 10880 (10 96/15 98) LOVE AND LUC	_	168	183	-	2	VARIOUS ARTISTS RADIALIZABLETY GEOGRAPHICOX (12 98 17 98) DANCE MIX U.S.A. THE MAYERICKS NCA 10961 (9 98/15/98) ISS WHAT A CRYING SHAME	t
4		1	12 GAUGE STREET LIFE 75439/SCOTTI BROS 19 98/15 99/			-		-	VIDY CRANKI IN AND THE CAMILY	+
128	+ "	-	VARIOUS ARTISTS THUMP 4000 19 Selt 6 980 OLD SCHOOL DAVID LEE ROTH		189	190	L=	3	GOSPO-CENTRIC 2119:SPARROW (9.96.13.96) KIRK FRANKLIN AND THE FAMILY	L
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144	13	_	CONSCIDUS DAUGHTERS SCARFACE 53877/9950817:99818.991	T 126	(192)	RE-1	HERY	45	TRACY LAWRENCE A ALIBIS ALIBIS	T
141			THE JERKY BOYS ● SELECT 814951/AG (10 96/15 98) THE JERKY BOY		183	163	145	38	BARBRA STREISAND & COLUMBIA 44189 (10 98 EQ16 98) BACK TO BROADWAY	t
+	EW Þ		BILLY DEAN LIBERTY 29357 (10 99/15 59) GREATEST HIT		194	192	184	96	BILLY RAY CYRUS A * MERCURY \$10635 (10.96 EQ.18.96) SOME GAVE ALL	r
155			VAN MORRISON ▲ POLYDOR 84197017FLG 19 98 EG/16 98/THE BEST OF VAN MORRISO		195	185	178	26	ABBA POLYDON 517007/PLG (10 98/18 96) GOLD	t
12		-	SOUNDTRACK A 2 WALT DISNEY 60646-10 98/26 981 ALADDI		196	184	175	23	ALABAMA nca 66295 19.98/15.981 CHEAP SEATS	t
153			SAMMY KERSHAW ● MERCURY 1433219.98 EQ15.981 HAUNTED HEAF		197	166	158	3	SASS JORDAN MCA 10980 19 98/15 98/12 RATS	t
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RETAILERS HOPE TO CIRCUMVENT PRICE WAR (Continued from page 1)

impact on undercapitalized accounts. forcing further consolidation among retail chains and rackiobbers.

Best Buy and Circuit City, two highly competitive home electronics retail chains, are considered to be the main catalysts in the price war. While it has not yet escalated to a national level, the price war is rapidly expanding as other major accounts, reacting to the vicious infighting between the two chains, join the fray by imple-

menting low-pricing strategies. e price issue is a real concern," said Howard Appelbaum, executive VP of Beltaville, Md.-based Kemp Mill Music. "What will be left of the landscape after [the discounters] get done torching it?"

PGD president Jim Caparro said.

"[Price] was obviously the major topic of the convention and I am sympathetic to our customers' concerns. Such [discount] price policies have an overall negative impact on the indus

try."
Most other sales and distribution

executives agreed with Canarro, but refused to speak for the record, due to an ongoing FTC investigation of

the industry's pricing policies.

Label and distribution executives reported that in one-on-one meetings with accounts during the convention, practically every merchant brought up pricing and urged them to strengthen policies on minimum addiffer from major to major, but hasi cally set base-pricing levels, which, if violated, deny cooperative ad dollars

to the offender. Label and distribution executives said they fear a CD price war as much as the accounts do, but main-tain that there is nothing they can to do prevent it. Stated one sepior distribution executive, "The labels are not the answer." Added another, "[The nrice warl is detrimental to the industry, but I don't see any resolution to

But merchants said the manufacturers should put more teeth into

MAP policies and better enforce them. One retailer questioned the manufacturers' resolve, saving, There is the letter of MAP, and then

there is the spirit of MAP."

Merchants often charge that while labels may not provide co-op dollars for albums advertised below MAP parameters, they regularly buy end-cap space knowing that discounters aometimes sell below MAP without advertising the fact.

The manufacturers claim they do enforce their policies, but can't police every outlet in America.

HIT COs AT \$9.99 For the last four years, Minneapo-lis-based Best Buy has been the music industry's most aggressive discounter, particularly on hit CD prodnet which the chain sells for \$9.99 Most new CDs by established artists nost about \$10.70, or a \$16.98 list price

equivalent. About 18 months ago.

Circuit City, Best Buy's main compet-

itor, began adding music to its stores

and experimented with deep dis-

Best Buy, with 151 stores, com petes mainly in the Midwest and outhwest, while Richmond, Va.based Circuit City has 251 stores in 75 \$11.99 markets across the nation: 143 carry music which soon will be rolled out to the entire chain

Aside from the hottest hits Best Buy generally sells its front-line CD ert for about \$13.99, according to Jeff Abrams, the chain's merchan dise manager.

At Circuit City, frontline CDs sell for about \$11.99, according to industry observers. Circuit City executives were unavailable for comment In addition to Best Buy and Circuit City, another electronics retailer. Carteret, N.J.-based Nobody Beats

The Wiz, employs an everyday-low-pricing policy. The chain, which has stores from Washington, D.C., to Connecticut, sells its ton 100 titles for \$11.98 and the rest of its frontline product generally for about \$2 less han list price.

In the last year, the Musicland Group has launched Media Play, a 14-unit chain with outlets averaging 45,000 square feet, which employs predatory pricing as well. Musicland executives would not comment on their pricing policies. Craig Bibb, an analyst for Paine Webber, suggests Media Play won't be undersold. dia Play's policy is to win on price.

says. Media Play is expected to have 100 stores in markets across the nation by the end of next year. Similarly, Best Buy is gearing up for an inva-sion of the Northeast.

Best Buy's Abrams disputes claims that his company is at the center of the pricing controversy. "Our pricing strategy hasn't changed in four years," he says. Abrams says Circuit City and Media Play both un dercut Best Buy and are responsible for escalating the price war. In markets where Best Buy and

Circuit City compete, Best Buy sells frontling titles for \$12.88; when the competition is Media Play, that price is reduced to \$11.99. "Media Play has a great store; we had to react to them," says Abrams.

At this point, we see no reason to react to [Circuit City]" to the same de The pricing pressure being applied

by the electronic merchants and Mu-

sicland appears to have inspired Target to drop its prices. Target, which previously set prices at \$1 off list, now sells frontline CDs for \$12.99-\$13.99, with sale prices from \$9.99-

Target's move is likely to set off a chain reaction among the other mass merchants, observers say. "Historically Wal Mart responds to price and will not be undersold " said one rack-

ing executive. Merrill Kirsch, president of Minne apolis-based Dart Distributing, said price is already the biggest issue confronting rackiobbers. "If you are a [rackiobber] and an account comes to you and says it wants to match the competition on price, what do you do?" he asked. "If the customer tells you to give up margin or they will pull the department, it's not hard to figure out what to do

Pricing pressure has forced Dart to put more budget product into its racked accounts. Budget product no ics cupies up to 50% of the company's sic departments, Kirsch said

Label and distribution executives ainly expressed concern about how the price wars will affect smaller merchants. One label executive said. Smaller retailers without deep pockets can't sustain the lower prices for a long period of time. So if this continues, I expect a lot of smaller accounts Another label executive said low

ball pricing will hurt those using such a strategy. "It is wrong to compete on just price. The history of the lowballers has proven that it is not successful to those who partake in it. Refore the electronic retailers got into the music business. Washington. D.C., for years had been the only major market where record chains rou-

tinely sold CDs at well below list price. Merchants there generally blamed one another for the prices. But in recent years, as two of the three local chains changed hands, CD pricing edged up. With Best Buy preparing to break

into the Northeast and Circuit City al-ready there, Washington retailers are bracing themselves for a new round of price wars.

When Best Buy comes to my market, I only hope [the discounters] use computers as the bashing point, not Mariah Carey CDs," concluded Kemp Mill's Appelbaum.

CONVENTION CAPSULES

The following is a roundup of news, notes, and quotes from the National Assn. of Recording Merchandisers convention, March 19-22 in San Francisco.

FLASHBACK: The convention's locale provided an obvious psychedelic theme for numerous events, including the impressive opening-night "flower pow-er" reception hosted by the Navarre Corp. Joked one attendee: "In 1966, I came to San Francisco to take acid. Now I'm taking antacid."

OH GOD: Cema's product presentation included a hi-larious video on "The 10 Commandments Of Retail-Among them: "Thou shalt not sell used CDs"which was pronounced with the proviso, "just a sug-gestion, not a commandment" . . . Among upcoming releases from Cema is an album of B sides from Vir gin's Smashing Pumpkins, due this fall.

SPINE LINE: Dave Mount, president of WEA Corp., announced that his company's CD releases will feature a topspine in coming months, and that WEA also will employ a zip-strip wrapper. PGD, Cema. BMG, and Uni are expected to follow with topspine packaging. Sony was the first to announce the innovation (Billboard, March 26).

BALLOONING: Pink Floyd did not perform during Sony's product presentation, but still managed to create a stir. Sony unleashed a remote-controlled model of the Pink Floyd airship, which flew over the heads of attendees while they were treated to a taste of the hand's first new studio album in seven years ... The Sony presentation also featured a preview of the Mariah Carey Christmas album, including a vid-

eo of the singer prancing in the snow in a Ms. Claus outfit. During the clip the curtains on the stage opened to reveal a snowfall effect, leading some to believe the singer would make a surprise appearance, but Carey failed to materialize.

SHIT HAPPENS: Pity poor Regis Philbin, who hosted the best-seller awards banquet. In announcing the longform music video nominees, Reege found ing the longrorm music video nominees, Reege found himself reading the name of Metallica's "Live Shit: Binge & Purge." Obviously taken aback, he declared: "I had to come to NARM to say that!" To further fluster Philbin, another category had "Talkin' Shit" by Martin Lawrence as a nomir

BOXING NARM: Boxed sets continue to be a hot item. Among forthcoming boxes featured at NARM: Walt Disney Records' "The Music Behind The Mag-": PolyGram Chronicles acts from Joe Cocker, the Velvet Underground, and Steve Winwood; Capitol sets covering Syd Barrett, Steve Miller, and Tina Turner; MCA's Who box; and, on Sony/Legacy, twodisc collections from Mountain, Kansas, and Carole King, and deluxe boxes from Santana and Louis Armstrong.

ACCOMMODATING: Paul Stanley and Gene Simmons of Kiss appeared at the PGD presentation to hawk the upcoming "Kiss My Ass" tribute album. The pair told retailers they would do almost anything, including in-stores, to help sell the album, Said Stanley, "Just give us the ticket and we're there The two also revealed that the album will be avail-able with alternative "Kiss My A"" graphics for re-tailers sensitive to profanity. The cover artwork, which features an American flag, also will be cus-tomized with different flags for different markets.

SHIT HAPPENS, THE SEQUEL: In one of the convention's funniest moments, Dave Mount held up a shrink-wrapped bag of cowflop he claimed to have purchased for \$18. "People complain about CD pricing, but you can't buy shit for \$15.99," deadpanned the WEA chief

BACKTRACK: Jon Anderson and Tony Kaye of Yes appeared at the PGD product presentation to promote the group's new "Talk" album on Victory Music, but their performance may have sparked interest in a title handled by WEA. The two opted to play "Time And A Word," the title track of a 1970 al-bum the band recorded for Atlantic.

ON A ROLL: Bassist Darryl Jones was introduced via video at the Cema presentation as the new, fifth member of the Rolling Stones-at least for the group's upcoming Virgin album (due in June) and late-summer tour. Jones has performed with the likes of Miles Davis and Sting. Virgin also said it will begin issuing its share of the Stones catalog (covering the post-London recordings) in May or June. Digiing the post-London recordings) in May of June. Digi-tally remastered, of course. . . In other Stones new, RCA Victor announced plans for a May release of "The Symphonic Music Of The Rolling Stones." In addition to a new version of "Angie" by Mick Jagger, the set includes Stones covers by Marlanne Faithfull ("Ruby Tuesday"), Maire Brennan ("As Tears Go By"), and Michael Hutchence ("Street Fighting Man," "Under My Thumb," and "Paint It Black")

GET THE LEAD OUT: Rumors of a Led Zeppelin related project involving Robert Plant appear to be true. It has been reported that the band will reunite for an acoustic album called "Un-Led-Ed." However, at the WEA product presentation, the title was listed as "Unleaded" by Robert Plant.

RAP IS ONE OF the best-selling genres of music, yet there was not one live rap performance during the product presentations. This despite the fact that there was more live music than at any previous NARM.

Compiled by Ken Schlager with reporting by Craig Rosen and J.R. Reynolds.

THOMSON SAYS MANUFACTURERS IGNORED CO PATENT (Continued from page 6)

of a CD "

Although these patents were not assigned in the U.S. until September 1989—long after the introduction of the CD—Thomson claims it held Eu-ropean rights to the technology for years, according to Thomson Consumer Electronics spokesman Frank Asked why such major disc manu

facturers as Sony, Pioneer, Philips, Matsushita, and JVC are not named in the suit, McCann says, "There are a number of licensees operating in the U.S. that have agreements [with Thomson] that cover the patents. These other companies do not. They have refused to take out licenses. Sources say disputes over rights to

the compact disc are as old as the format itself. Discovision Associates, a company that started in the mid-70s as a joint venture between MCA and

Philips, held many of the fundames tal patents to the CD until it was sold off to Pioneer in the fall of 1989 (Billboard, November 4, 1989). Prior to that sale, the company had launched an initiative to collect back royalties from CD manufacturers on a basis of 3 cents per unit in every location except Japan, where the rate was 1.75 cents per unit (Billboard, March 19, The degree to which Discovision

and Thomson's patents might overlsp is unclear. Executives at Discovision and Pioneer were unavailable at press time, and Thomson officials declined to respond to inquiries on the matter. According to one source, patent disputes are a natural consequence of the success of the compact disc Whenever there's a revenue stream that's as broad and as deep as the CD, anything goes," says the source.

AS CASSETTE SALES DROP. INDUSTRY STARTS PROMOTING SUCCESSORS (Continued from page 6)

rap, Latino, and country, and that's about it," he says. Woodward said his chain also is

seeing a slow decline in cassette but not at the rate of vinvl Jeff Abrams, buyer for the Bloo mington, Minn.-based, 151-store Best Buy chain, said the cassette configuration is "going to be around for a

long time, while National Record Mart's Smith said, "It's not even close to being over

NEW PUSH FOR MD. DCC Meanwhile, DCC and MD's slow

going at retail has prompted Sony and Philips to try new tactics. Sony's plan includes extensive promotions, while Philips will introduce lowerpriced DCC home units, and even a dual-deck unit with the ability to record in analog as well as digitally. On April 1, Sony will launch an aggressive "Mini-Money" campaign with the hopes of sparking consumer interest in MD hardware and software. As part of the campaign, every consumer who purchases a Sony MD player will receive up to \$300 in conpons for MD titles.

In addition, Rolling Stone magazine and Sony are joining forces for an MD sampler to be compiled by Rolling Stone. The MD will be affixed to the cover of a June issue and sent to the magazine's more than 1 milli

subscribers. Sources say Sony has spent more than \$2 million manufacturing the sampler. The move follows a similar campaign run last year b Sony and Q Magazine in the U.K. (DCC has held similar promotions on a smaller scale.)

"We want to drive people to retail and create a market for the playback unit," says Sony's Sherwood. "This

promotion puts people's hands on the MD and the music immediately. The promotion includes a contest, with winning messages encoded on some of the MD samplers. Consumers will be encouraged to bring the

MD into more than 2.000 participating hardware dealers where they will be able to hear the disc and find out if they have won a Ford Mustang, a niDisc player, or other prizes. The 15-track sampler is tentatively set to include tracks by k.d. lang, Soul Asylum, 10,000 Maniacs, Digable Planets, and others artists from and the EMI Records Group. In addition, Rolling Stone is planning a regu-lar "MiniDisc Selection of the Month"

"At first we were too careful and too sensitive not to threaten the lesssettel market because we are in that business too," Sherwood says. "But we had a lot of discussions and decid ed we had to position it more clearly in the market Sony's newest MD Walkman,

which retails in the \$400-\$500 range. is 40% smaller than the first-genera tion model Philips hopes to increase awareness of DCC's compatibility with analog cassettes with the introduction of a DCC/analog dual deck in late '94, along with several lower priced minisystems that include DCC and CD

According to Gerry Wirtz, senior product manager of hardware/soft-ware for Philips, the new complete bome systems featuring DCC will sell for as low as \$500. "We hope to tap into the existing shopping com-munity," he says. "There's already an existing market for the cassette People buy cassettes and like it. DCC will grow into that market."

Sony Music, Warner Music Group, **Exec Says Rapper Assaulted Him At NARM**

■ BY ED CHRISTMAN

SAN FRANCISCO-INDI executive Chris Joyce has told police that he was assaulted by rapper Paris during the National Assn. of Recording Merchandisers convention at the San Francisco Marriott here. INDI previously distributed the rapper's records, which include the album

Sleeping With The Enemy. The alleged attack took place March 19 in the lobby of the hotel the site of the March 19-22 convention Joyce, INDI's executive VP and general counsel, was an attendee at the convention.

Joyce said he was punched in the head and, after falling to the floor, was kicked in the ribs, at which point, Rick Hocutt, an INDI executive, came to his side

According to Joyce, Paris and a companion, whom Joyce described as a bodyguard, fled from the hotel while Joyce lay on the floor bleeding from a wound above the eve that later required six stitches.

A number of executives attending the convention said the incident further stigmatizes rap music. According to Joyce's statement to

the police. Paris' real name is Oscar Jackson, and he is president of Scar-face Records, which was distributed

WESTERN, JAPANESE ARTISTS' 'GREAT MUSIC'

by INDI for one year ending in November 1993

Joyce told police that Paris breached the INDI contract and moved his label to Priority for distri bution. He stated that the reconcilia tion of accounts showed that Scarface Records owed INDI in excess of \$250,000 in paid advances. Joyce

claimed that Scarface representatives approved the reconciliation. At the time of the confrontation according to Joyce, Paris, in an intimi dating manner said he wanted to talk to Joyce and asked why his

Joyce, who told Billboard he had not heard from Paris since November, said he tried to walk away when Paris initiated the attack. In an interview, Joyce said, "It was

a calculated act by a malicious individual. There is no just excuse or explanation for the attack. Joyce added that if Paris believes INDI shortchanged him, there are le-

gal avenues to pursue A spokesman for Paris declined comment. San Francisco police inspector John Loftus said the incident was being investigated for possible presentation to a grand jury.

phone calls weren't being returned. **ELECTRONIC FUTURE FOR RETAIL**

(Continued from page 6) for purchase by modem, according to

Schulhof acknowledged that these services target the consumer who does not fit the demographic profile of the music store shopper, but added that they will "bring more customers into the marketplace [and] they're more likely to become shoppers in your stores

Once in the stores, Schulhof indi cated, these new shoppers must be enticed to come back. "The retail experience in the next decade must be entertaining," he said. He stressed the importance of electronic listening posts for the sampling of songs, and pointed out other means of keeping customers interested. HMV's superstores have built stages to showcase live acts. And a Chicago independent. Rolling Stone Records, creates "a rancous neon world, where plywood guitar heroes walk the aisles and CDs, colored vinvl records, and autographed instruments hang from the

Schulhof stressed more than once the partnership that exists between record companies and retailers. is not about you against us-there has to be a partnership. But if you expect the record companies to handle all of the merchandising and marketing, then you're not going to make it in this fast-changing environment. DON JEFFREY

by Geoff Mayfield



NTERNATIONALITY: With a Swedish group moving to No. 1, a Canadian songstress anchored at No. 8, and a Greek instrumentalist knocking on the top 10's door, this week's edition of The Billboard 200 is a musical United Nations. In a soft week. Arista rookie act Ace Of Base uses a 9% gain to move to the head of the class, overtaking Soun learden and that hard rocking band's expected second-week decline. The top 10's Canadian ambassador is Celine Dion, and the Greek who is closing in fast is Yanni, who owns the week's bottest success story.

POWER PLAY: Yanni's newest, "Live At The Acropolis," scores the chart's largest unit gain and soars to No. 11, a career-high standing for the keyboardist. His prior peak had been No. 24, scored by his previous title. "In My Time," an album that has been reinvigorated by his new set (145-111). On a 33% gain, "In My Time" wins the Pacesetter award. At the same time, the video release of his Acropolis performance hammers out a 70% sales gain to snag the No. 1 slot on this week's unpublished Top Music Vid-eos chart, while "Reflections Of Passion" cashes in on a 40% increase to move 29-19 on Top Pop Catalog. As mentioned previously in this column, a PBS special seems to be the catalyst for Yanni's sudden celebrity. EN-CHANT-ING: Adding to The Billboard 200's worldly flair is the debut

of the Benedictine Monks of Santo Domingo De Silos, who debut at No. 47. Ask yourself this: Did you ever figure an album of authentic Gregorian nts by real-life monks would debut higher than a solo anthology by Van Halen front man Sammy Hagar (No. 51)? On this week's unpubli shed Billboard Classical 50, sales on "Chant" increase by more than 2000%, which slings the title 35-1. Aside from the television exposure mentioned here last week, this album has benefited from exposure on National Public Radio and believe it or not, rock stations. GRAVITY: Soundgarden (No. 2) and Nine Inch Nails (No. 12) each run

into the sharp second-week declines that key rock and alternative titles ex-perience. The former sees a 37% drop, while Nails falls by 42%. Consequently, volume on The Billboard 200 is down 3% from last week's sum. Meanwhile, the release of the new NIN sparks action on its first set, which jumps 40-35 with a 9% gain on Top Pop Catalog Albums. TRACKING: Motley Crue's first post-Vince Neil title enters The Bill-

board 200 at No. 7. Last May, Neil's solo debut bowed at No. 13 . . . There will be a shootout for the top of the chart next week, as Bonnie Raitt brings the mature consumer to music stores while Pantera draws youthful headbangers. Stay tuned . . For the third straight week, three of the top four titles on Top Country Albums are multi-artist projects. MCA has "Rhythm Country & Blues" at No. 1 and the "8 Second" soutrack at No. 3: Giant has former chart-topper "Common Thread: The Songs Of The Eagles" at No. 4. GET ON BOARD: The annual "Soul Train Awards" seems to affect the

Top R&B Albums chart more than The Billboard 200, but one artist who ived exposure on the show is scoring on both charts, as Babyface bullets at No. 16 on the R&B list and at No. 70 on the big chart. Another beneficiary is Barry White, recipient of the Soul Train Heritage trophy, whose "Greatest Hits, Vol. 1" makes its first-ever appearance on Top Pop Catalog Albums ... Appearances by Bruce Springsteen, Nell Young, and Janet Jackson gave the March 21 Oscars telecast a pop music flair; the "Philadelphia" soundtrack, and possibly "janet.," could benefit on next week's charts.

Japanese orchestra and choir of 150 monks; Japanese trumpeter Toshinori Kondo with Shorter; and Japanese artists Shokichi Kina and drummer Leonard Eto with Cooder and Yoshiki, the leader of the Japanese rock supergroup X.

Three concerts will be staged con-

(Continued from page 10)

secutively from May 20-22 at the Todaiji Temple, with the third slated for broadcast. The full television package offered by Tribute and its Japase co-producers, Octagon, will include news reports, trailers, 30-minute previews, the three-hour live concert, and two one-hour documentaries. Also planned are an album, home video, and CD-ROM.

As the city where the silk trade routes linking the Orient with the West once began, Nara City is viewed by the producers as a fit ing locale to launch their venture. The concerts are endorsed by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and will be held at World Heritage sites for the next seven years. The Todaiii Temple dating from the 8th century, contains the world's largest statue of Buddha, which is also the world's largest wooden structure.

Hollingsworth says the Nara City event is the first in a series that Tribute expects to stage annually at similar locations throughout the world, building up to a millennium concert in the year 2000.



BILLBOARD APRIL 2, 1994



A glance ahead at Billboard Specials

ROBERTSON TAYLOR TRIBUTE

ISSUE DATE: APRIL 9 CLOSED

PREVIEW: MUNICH REPLITECH

ISSUE DATE: APRIL 16 CLOSED

TEJANO

ISSUE DATE: APRIL 23 AD CLOSE: MARCH 29

VITAL REISSUES

ISSUE DATE: APRIL 23 AD CLOSE: MARCH 29

GOSPEL MUSIC

ISSUE DATE: APRIL 30 AD CLOSE: APRIL 5

HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30 AD CLOSE: APRIL 5

MUSIC PUBLISHING ISSUE DATE: MAY 7

AD CLOSE: APRIL 12

SOUNDTRACKS

ISSUE DATE: MAY 7

AD CLOSE: APRIL 12

BLUES ISSUE DATE: MAY 14

AD CLOSE: APRIL 19

INDIE AWARDS ISSUE DATE: MAY 14 AD CLOSE: APRIL 19

VERVE SOTH ANNIVERSARY

ISSUE DATE: MAY 28 AD CLOSE: MAY 3

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS: OVER 1/3 BUY PRODUCTS

OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS

OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...

AL TELLER PROMOTED AT MCA INC.

MCA Music Entertainment chair-

man Al Teller has a new employ-

ment contract with MCA Inc., as well as a promotion to exec VP of

MCA Inc. . . . David Steffen is de-parting as senior VP/GM of BMG Video and BMG Kidz, the umbrella

venture organized to distribute au-

dio and video titles from several sup-

pliers. No replacement has been

administration and research, is re-

turning to the performance rights

society April 11 to work with direc-

tor of operations and systems Al

Wallace, a member of ASCAP's

SABAN SETS IN-HOUSE UNIT Saban Entertainment, distributor of

Mighty Morphin Power Rangers,

has created an in-house production company called Libra Pictures and Libra Home Entertainment. A*Vi-

Libra Home Entertainment. A*Vi-sion Entertainment will handle U.S.

video distribution, and sources say it

also will pick up distribution of "Power Rangers," taking over from PolyGram Video. Libra will produce

about 12 television and direct-to-vid-

eo features each year.

d ... Ellen Meltzer, who left named ... Ellen Meltzer, who sere ASCAP several months ago to join EMI Music Publishing as director of

LIVE WANTS OUT OF RETAIL

LIVE Entertainment, merging with Carolco Pictures, wants to sell its 142-store Specialty Retail Division, including Strawberries Music, Mov-

HOUSE OF BLUES LABEL/BING TIES

Look for Isaac Tigrett's club chain Honse Of Blues to operate bis House Of Blues label (Billboard, Dec. 25, 1993) with joint venture funding from BMG Music and ties with BMG Music-owned Private Music. Tigrett recently planted the chib's flag in New Orleans and Los Angeles after opening shop in Cam-bridge, Mass., in 1992. New York, Chicago, and London are being eyed

RISTA U.K./FIRST AVENUE LABEL

Arista U.K. is forming a joint venture label with First Avenue Records, the production/management firm behind such British successes as Eternal (EMI), Dina Carroll (A&M), and Pauline Henry (Sony). Arista MD Diana Graham sealed the deal with First Avenue's Denis Ingoldsby and Oliver Smallman, who will find and develop artists for the new imprint.

LORRIE MORGAN SWITCHES MANAGERS In what has become a near monthly occurrence, another platinum cou

try artist has left her manager. In the wake of such defections as Naomi and Wynonna Judd from Ken Stilts and Alan Jackson from Barry Coburn, BNA Entertainment's Lorrie Morgan has jettisoned her manager, Stan Moress, reportedly to sign with Dale Morris, who man-Some 500 music industry figures

recently received a specially packaged collection of letters ages Alabama and Confederate written by the late Goddard Lie-Railroad. No reason for the split could be determined at press time. berson, who spent nearly 40 years (starting in 1937) at Colum-



bia Recorda as producer and la-bel chief. One in the set, called

"Letters From God," is a reply by Lieberson to a 1964 bandwritten note from Johnny Cash. who hoped that his next album cover would use a

3D process he bad seen. Lieber-son replied that he was aware of the process, but that it wouldn't be viable for two years hence. Other correspondence involves the likes of Charles Chaplin, Leonard Bernstein, Barbra Streisand, and Irving Berlin. The package's cover letter is signed by Sony Corp. of America president/CEO Michael P. Schulhof and Sony Music board member and former CBS Inc. president Frank Stanton. Lieberson died in 1978 at age 66.

CAPRICORN VIA RED

Bulletin learned at presa time that Capricorn Records has been picked up by Relativity Entertain-ment Distribution (RED) after leaving the WEA orbit.

Ace Of Base: A Good 'Sign' For Sweden

ACE OF BASE ACES the Hot 100 and The Billboard 200 as "The Sign" is the No. 1 single and No. 1 album in the nation. It doesn't hurt that the group's first single, "All That She Wants," refuses to fade from the top 30-it reverses course and moves up to No. 26 in its 28th chart week

Ace Of Base is the first Swedish group to score the coup of a simultaneous No. 1 single and album. In fact. Ace Of Base is the first Swedish group to have a

No. 1 albnm, period. Blue Swede's solitary charting al-bum, "Hooked On A Feeling," peaked at No. 80 in 1974. Abba's "The Album" was that quartet's most successful album, climbing to No. 14 in 1978. And Roxette's "Joyride" reached No. 12 in 1991.

ET'S ALL CHANT: Could there be a bigger contrast between the top two debuts on The Billboard

200? Coming in at No. 7 is Motley Crue's self-titled album. It's the group's first release with new lead singer John Cor-abi. The Crue's last four albums, with original lead singer Vince Nell, all made the top six, and the last

three have made the top two. And entering at No. 47 is "Chant" by the Benedictine Monks of Santo Domingo De Silos. Recorded i

an 11th-century monastery, this collection of Gregori-an chants moves 34 places to No. 1 on the (unpub-lished) Billboard Classical 50. The brothers have a long way to go if they want to best Sister Luc-Gabrielle, whose real name was Jeanine Deckers. Her album, "The Singing Nun," spent 10 weeks at No. 1 at the end of 1963.

If the monks decide to release a single, they could have the first Gregorian chant on the Hot 100 since producer Michael Cretu scored a top five hit with Enigma's 1991 single, "Sadeness Part 1."

CHARTS BECOME ELEKTRA: Motley Crue gives Elektra the highest-debuting album on The Billboard 200, and Angela Winbush repeats the favor on the Top R&B Albums chart. Her self-titled label debut en-ters at No. 13. Winbush made her first appearance on the album chart in 1981 as half of the duo Rene & Angela, then had two solo albums chart on Mercury. She gela, then had two sold sales, also an Elektra artist as part of the Isley Brothers.





by Fred Bronson

ONG LIVE THE KING: Carole King's chart career as an artist began in 1962 when she debuted on the Hot 100 with "It Might As Well Rain Until September," a No. 22 hit. Her first album to chart was the much-celebrated "Tapestry, which spent 15 weeks at No. 1 in 1971 (and a total of 302 weeks on the chart). That album is still sell-ing today, and moves up eight places to No. 13 on the Top Pop Catalog Albums chart. King returns to The Bill-

board 200 with her 16th album to chart, "In Concert," It contains many of those "Tapestry" songs, performed live on disc for the first time, as well as her well-known compositions like "The Loco-Motion" and "Chains

DEBUTING WITH HONORS: Madonna begins her second decade on the Hot 100 with the third-highest debuting intigle of her carser. "Ill Hemember," from the buting intigle of her carser, "Ill Hemember," from the work appearance of her last soundrack single, "This Used To Be My Playsground," from "A League Of Their Own." Only "Evotien" (No. 13) and "Rescue Me" (No. 13) have debuted higher. Four of Madonna's five previous movie singles have peaked at No. 1.



THE BIGGEST FILM OF ALL TIME
IS ABOUT TO BECOME
THE BIGGEST VIDEO EVENT OF ALL TIME.



OCTOBER 4, 1994

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Just for a minute, forget you're in the music business.

And ignore the fact that this is an ad.



We think you should know about Loreena McKennitt. She makes the kind of music that can make you forget about Soundscan, BDS and MTV rotations. It's the kind of music that you might listen to at home, when you aren't working. Voluntarily, Really.

It's pretty hard to describe, so let's

just say it has elements of rock and folk, with some pretty unorthodox instrumentation. The Chicago Tribune called it "gorgeously evocative," which isn't far off the mark. This is something any music fan should know about, totally apart from their iob.

Yes, we bought this ad to try to push Loreena's new album. And we should probably tell you that her last album sold more than 500,000 copies (half of them in the U.S.) and won a Juno, the Canadian Grammy. But our real message is that you should know about Loreena, because she makes real music that we're pretty confident you'll enjoy.

So instead of trying to hype you, and because her new album is pretty hard to describe anyway, we thought we'd just send you a copy. So fax our friendly

phone machine at (818) 846-8474, and we'll get you one as fast as humanly possible. And maybe, for a few minutes, you'll enjoy the music and forget about work.

Loreena McKennitt The Mask And Mirror

And for even more information about Loreena McKennitt, call (800) 361-7959.

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